

# COLLEGE OF ART







# 85/87

## MASSACHUSETTS COLLEGE OF ART



621 Huntington Avenue  
Boston, Massachusetts 02115  
617-232-1555  
TTY: 617-739-1038



Massachusetts College of Art does not discriminate in admission, access or treatment in programs and activities or employment policies or practices on the basis of race, creed, sex, color, national or ethnic origin, marital status, religion, age or handicap. Accordingly, Massachusetts College of Art complies with Title VI (34 C.F.R. Part 100), and Title VII of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, (34 C.F.R. Part 106), the Age Discrimination in Employment Act of 1967, the Age Discrimination Act of 1975, the Equal Pay of

1963, Section 504 of the Rehabilitation Act of 1973, (34 C.F.R. Part 104) and other appropriate state and federal statutes, regulations, and/or guidelines as they exist and may be amended from time to time. Inquiries regarding compliance with Title VI, Title IX and Section 504, may be directed to Paul McCaffrey, Vice President of Student Affairs, Massachusetts College of Art, 617-232-1555, extension 372 or to the Director, U.S. Department of Education, Office for Civil Rights, Region I, Boston, Massachusetts.

*Dan Mydlack  
SIM, alumnus  
Performance at  
Eventworks 1984*



# CONTENTS

## TABLE OF CONTENTS

<b>Introduction</b>	<b>1</b>	<b>Academic Policies</b>	<b>39</b>
<b>The College</b>	<b>3</b>	Evaluation—39	
<b>Campus and Facilities</b>	<b>3</b>	Graduation with Distinction—39	
Campus—3		Course Load—39	
Library—3		Credit-Hour Ratio—39	
The Academic Neighborhood—3		<b>Resources of the College</b>	<b>40</b>
Boston—3		Adaptive Environments—40	
<b>Students</b>	<b>6</b>	Advisors—40	
Minority Students—6		Design Management Institute—40	
<b>Student Affairs</b>	<b>6</b>	Faculty—40	
Career Planning and Placement—6		MicroLab—40	
Counseling Services—7		Visiting Artists—40	
Health Service—7		Visual Technology Center—41	
Housing—7		<b>Course Descriptions</b>	<b>42</b>
Recreation—7		Freshman Core Program—42	
Student Employment Program—7		Art Education Department—43	
Student Organizations—7		Critical Studies—44	
<b>Curriculum</b>	<b>9</b>	Design Department—48	
Academic Programs—9		Fine Arts Three-Dimensional Department—53	
Core Program—10		Fine Arts Two-Dimensional Department—55	
Art Education Department—11		Media & Performing Arts Department—57	
Critical Studies Department—14		Master of Science in Art Education—60	
Design Department—17		Master of Fine Arts—60	
Fine Arts Three-Dimensional Department—22		<b>Faculty Biographies</b>	<b>62</b>
Fine Arts Two-Dimensional Department—29		<b>Board of Regents of Higher Education</b>	<b>65</b>
Media and Performing Arts Department—31		<b>Board of Trustees</b>	<b>65</b>
Graduate Programs—34		<b>Costs</b>	<b>66</b>
Master of Science in Art Education—34		<b>Financial Aid</b>	<b>67</b>
Master of Fine Arts—35		<b>Admissions</b>	<b>69</b>
Professional Programs—36		<b>Application</b>	<b>77</b>
Art Teacher Licensing Program—36			
Graphic Design Certificate—36			
Program of Professional and Continuing Education—37			
<b>Special Programs</b>	<b>37</b>		
Saturday Studios—37			
Magnet Art—37			
<b>Tutorials</b>	<b>37</b>		
Studio Tutorial—37			
Critical Studies Tutorial—37			
<b>Cooperative Programs</b>	<b>38</b>		
College Academic Program Sharing—38			
Consortium of East Coast Art Schools—38			
Cooperating Institutions—38			
Fenway Library Consortium—38			
Pro Arts Consortium—38			
Public College Exchange Program—38			

# THE



*Sculpture Department  
Life Size Mack Truck  
For Boston's First  
Night Celebration  
1985, ice*



# COLLEGE

**Massachusetts College of Art** is a state-supported professional college of art. Among the nation's art colleges, we offer a unique combination: a self-governing status which insures our vitality as an independent professional community and a public status which challenges us to support, and to help determine, the relationship between art and society.

As a professional college, our central purpose is to offer an environment in which each student can realize maximum potential as a creative individual. This environment's key elements are a diverse faculty of artists, designers, and educators dedicated to the highest standards of professional work; a flexible curriculum encompassing the broadest possible scope of studio and academic disciplines; and well-equipped technical facilities to support specialized programs.

As a state-supported college we can offer more than studios, classrooms, and seminars. Our students share in programs and projects that serve a community that does not end a few miles from campus but extends throughout the Commonwealth of Massachusetts. The people of Massachusetts support the college, and our faculty and students proudly bear an obligation to enhance the state and to serve its people. A student's work outside the campus can be equally as rewarding and academically important as work performed within the context of the established program.

Of course, the most critical factor in any learning is the commitment of the individual student. A meaningful educational process begins with the energies and ideals of its student body. Professional study in the arts, moreover, requires a special level of dedication.

At the College of Art, we individually accept a continuing challenge for creative growth, and we jointly share new opportunities for public service.

  
John F. Nolan, President







**Directions to the Tower Building:**

**from the Mass Turnpike:** Take exit 21, Prudential Center, and follow Huntington Avenue to the College.

**from Route 93:** Take Storrow Drive exit and follow Storrow Drive to the Copley Square—Back Bay exit. Turn right on Beacon Street, left on Exeter Street, pass the Lenox Hotel and turn right on Huntington Avenue. Follow Huntington Avenue to the College.

**from Route 128:** Take Route 9 exit and follow route 9 to Huntington Avenue. Or take the Mass Turnpike as indicated above.



# CAMPUS

## THE COLLEGE

The Massachusetts College of Art began in 1873 as the Massachusetts Normal Art School the first school of professional art education in the United States.

Today, the College of Art offers degrees and certificates in the fine arts and design as well as art education.

It is part of the state-financed higher education system of the Commonwealth of Massachusetts and still the only state-supported independently-administered art college in the country.

The college is accredited by the National Association of Schools of Art and Design and the New England Association of Schools and Colleges.

## CAMPUS & FACILITIES

### Campus

The campus of the College of Art is in the Fenway-Back Bay section of Boston. Its five buildings house classrooms, studios, workshops, exhibition spaces, store, cafeteria, gymnasium, library and administrative offices just a few minutes walk from each other on Longwood Avenue.

The College has recently moved into four of these buildings as part of a \$17 million expansion and modernization program sponsored by the state government.

The Tower Building is accessible to wheelchair users. The college has begun the process of removing barriers to access in the rest of the campus.

### Handicapped Access

For information regarding auxiliary aids or other adjustments that may be required because of handicap, contact Paul McCaffrey, Vice President for Student Affairs and the college's 504 coordinator.

## Library

There are 70,000 volumes in the College of Art library. It also has a large collection of supplementary visual materials which are central to a fine arts education: 65,000 slides, 525 films, 150 video tapes and an enormous number of posters, records and other archival materials.

The College of Art students can use the Boston Public Library, one of the finest public collections in the country. College librarians can obtain required materials for students from local or national sources through the Automated Inter-Library Loan Service.

## The Academic Neighborhood

Adjacent to the campus are a surprising number of other academic, cultural and medical centers.

The Museum of Fine Arts  
The School of the Museum of Fine Arts  
The Isabella Stewart Gardner Museum  
Northeastern University  
Emmanuel College  
Simmons College  
Wheelock College  
Boston University  
Harvard Medical School  
Harvard Dental School  
Harvard School of Public Health  
Massachusetts College of Pharmacy  
Roxbury Community College  
Wentworth Institute of Technology  
Dana Farber Cancer Institute  
Children's Hospital  
Beth Israel Hospital  
The Brigham and Women's Hospital

# & FACILITIES

## **Boston**

Boston is a terrific place to study. Its museums are among the best in the world. It has a large community of working artists, galleries, exhibition spaces and theatres. It has architecture from every period since the first Europeans set foot on this continent. Many of its parks, including the Fenway at the college's doorstep, were designed by Frederick Law Olmstead. Boston is known for the number of its colleges and college students.

## **Museums**

Arnold Arboretum  
Blue Hills Trailside Museum  
Boston Center for the Arts  
Boston National Historic Park  
Busch-Riesinger Museum  
Charles River Museum of Industry  
Children's Museum  
China Trade Museum  
Computer Museum  
DeCordova and Dana Museum  
Fogg Art Museum  
Gardner Museum  
Gibson House  
Harvard University Museums  
Hayden Planetarium  
Institute of Contemporary Art  
Kennedy Presidential Library  
Museum of Afro-American History  
Museum of Fine Arts  
Museum of Our National Heritage  
Museum of Science  
Museum of Transportation  
New England Aquarium  
USS Constitution Museum  
Worcester Art Museum

## **Libraries**

Albert Einstein Library  
Boston Athenaeum  
Boston Public Library  
Fellowes Athenaeum  
French Library  
General Theological Library  
German Cultural Center  
Kennedy Presidential Library  
Massachusetts Historical Library  
Massachusetts State Library  
New England Historic Genealogical Society

## **Performance**

Copley Chamber Players  
Chorus Pro Musica  
Boston Musica Viva  
Handel and Haydn Society  
Boston Ballet Company  
Boston Concert Opera  
Boston Symphony Orchestra  
Opera Company of Boston  
Boston Pops  
American Repertory Theatre  
Huntington Theatre Company  
Boston Shakespeare Company

## **Galleries**

Alchemie  
Boston Center for the Arts  
Boston Visual Artists Union  
Bromfield Gallery  
Clark Gallery  
Gallery Naga  
The Harkus Gallery  
Barbara Krakow Gallery  
Laughlin Winkler Gallery  
Lopoukhine Gallery  
Mobius  
Nielsen Gallery  
Stux  
Stavaridis Gallery  
Thomas Segal Gallery  
Helen Shlien Gallery  
The Basement Gallery  
Kingston Gallery  
Society for Arts and Crafts  
Project Arts Center

## **Architectural Landmarks**

Carpenter Center for the Arts  
Federal Reserve Bank Building  
Trinity Church  
Boston Public Library  
John Hancock Building  
Old North Church  
King's Chapel  
Faneuil Hall/Quincy Market  
Beacon Hill  
Brattle Street  
Boston City Hall  
US Customs House  
Fenway Park  
Back Bay  
Gardner Museum  
United Shoe Building  
Boston Stock Exchange  
Gropius House  
Christian Science Center

## **Colleges**

Art Institute of Boston  
Andover-Newton Theological School  
Babson College  
Bentley College  
Berklee College of Music  
Boston Architectural Center  
Boston College  
Boston Conservatory  
Boston Theological Institute  
Boston University  
Brandeis University  
Bunker Hill Community College  
Emerson College  
Emmanuel College  
Gordon College  
Harvard University  
Lesley College  
Massachusetts College of Pharmacy  
Massachusetts Institute of Technology  
Mt. Ida College  
Montserrat School of Visual Art  
New England Conservatory of Music  
Northeastern University  
Pine Manor College  
Regis College  
Roxbury Community College  
School of the Museum of Fine Arts  
Simmons College  
Suffolk University  
Tufts University  
University of Massachusetts/Boston  
Wellesley College  
Wentworth Institute  
Wheaton College  
Wheelock College





### **Tower**

Critical Studies  
Art History  
**Design**  
Graphic Design  
Illustration  
Industrial Design  
Architectural Design  
Fashion Design  
Student Gallery  
Library  
Slide Library  
Bookstore  
Cafeteria  
Tower Auditorium  
Visual Technology Center  
Micro-Computer Lab  
Administrative Offices

### **North**

Art Education  
Painting  
North Hall Gallery  
Art Ed Resource Room

### **Collins**

Core Program  
Painting  
Palace Road Theatre  
Woodshop

### **Gym**

Printmaking  
Painting  
Basketball Court  
Squash Courts  
Dance Studio  
SCA Offices

### **Longwood**

Fine Arts 3D  
Ceramics  
Glass  
Fibers  
Metals  
Sculpture  
**Media & Performing Arts**  
Film  
Photography  
SIM  
Thompson Gallery  
Longwood Auditorium  
Space 46  
A4 Photo Gallery  
Video Studio  
Film Viewing Room





# STUDENTS



## STUDENTS

There are about 1100 undergraduates at the College of Art studying for a Bachelor of Fine Arts (BFA) in four major areas: art education, art history, design and fine arts. Seventy-five students are working toward the Master of Fine Arts (MFA) or the Master of Science (MS) in art education. Other students are at the college pursuing the Certificate in Graphic Design or the Certification License in Art Education.

The Office of Professional and Continuing Education offers over 100 courses for credit at both the graduate and undergraduate level as well as non-credit special programs.

The College of Art courses are offered for full-time and part-time students; they take place during the day and in the evening, during the two regular academic semesters and during a summer session. Complete details about each program are provided in subsequent sections of this catalogue and the bulletins of the Office of Professional and Continuing Education.

## Minority Students

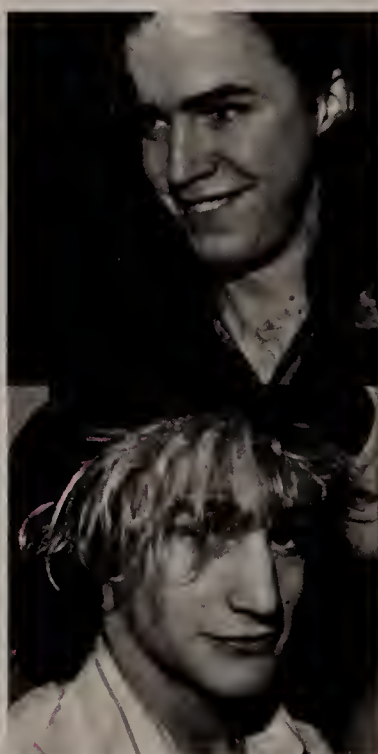
Spectrum is a student organization which focuses on the cultural and social interests of its Hispanic, Black and Asian members. Programs for the general college community often offer special events of particular interest to minority students: the Film Program represents independent filmmakers and has shown work from those in Japan, China, Africa and Puerto Rico; the Visiting Artists Program brings artists from every background and every art form to the campus; and the Resource Center has a substantial library of books, catalogues, slides, film and other materials on third world art.

## STUDENT AFFAIRS

The Office of Student Affairs helps students in connection with their admissions, financial aid, studies, housing or personal lives by directing them to the appropriate services at the college. This office also serves as an advocate for student interests within the college administration and works in close cooperation with the Student Government Association.

## Career Planning and Placement

The Career Planning and Placement Office helps the College of Art students to define their career objectives and to look for jobs. Current students can use up-to-date lists of internships, off-campus work study opportunities and part-time, full-time and free lance jobs — this gives them the chance to develop their portfolios







and gain experience while they are in school. The office sponsors regular workshops on the practical aspects of preparing resumes and doing well in interviews. It has pamphlets, hand-outs and filmstrips available on all these subject. It maintains a Career Library with information on grants, overseas study, graduate schools and careers in art, design, education and art history. The director offers counselling in all these areas.

The semester-long "Artist Survival Course" assists students in making the transition from college life to a professional career by exploring how to make career decisions and how to find or create a unique job. Guest speakers talk about working in the art world and give advice based upon their own experiences.

### **Counseling Services**

Adjusting to the requirements of college life and studies is difficult for many students and they may need counseling assistance to help them deal with a short-term crisis or a problem of longer duration. Professional counselors at the College of Art will consult with any student free of charge. They offer short-term individual or group counseling on any problem and offer a chance to help the student evaluate the need for longer-term help and seek it if necessary. They also work with student organizations and faculty. All counseling services are offered in the strictest confidence.

### **Health Service**

The College of Art maintains a student health service staffed by a registered nurse/nurse practitioner who is available to give first aid treatment and arrange for medical services beyond the capacity of the health service. A physician visits twice a week for appointments and is on call. The college is located near to several world-famous hospitals, so treatment for any emergency is just minutes away.

### **Housing**

Dormitory space for the College of Art students is extremely limited. The college itself has no dormitories but rents space from nearby colleges. The College of Art students live on their own floor in these rented dormitories with a College of Art resident counselor and resident assistants.

Housing on the private market is available. The greatest number of apartment vacancies occurs in the spring when students leave for the summer. So, prospective students who will be looking for private housing should come to

Boston in late spring or early summer to begin the search. The first stop in Boston when hunting for an apartment should be the Office of Student Affairs which has a brochure on the local market that helps to get started, a housing bulletin board and the voice of experience to give sound advice.

### **Recreation**

The College of Art has excellent recreational facilities. The Gymnasium building contains a basketball court, volleyball court, three squash courts, a dance studio, weight training rooms and locker and shower rooms for men and women. The College of Art students can borrow athletic equipment from the Recreation Office.

All around the campus are ponds for skating in the winter and paths for walking, running or bicycling when the weather is right. There are also public pools and skating rinks in many sections of the city.

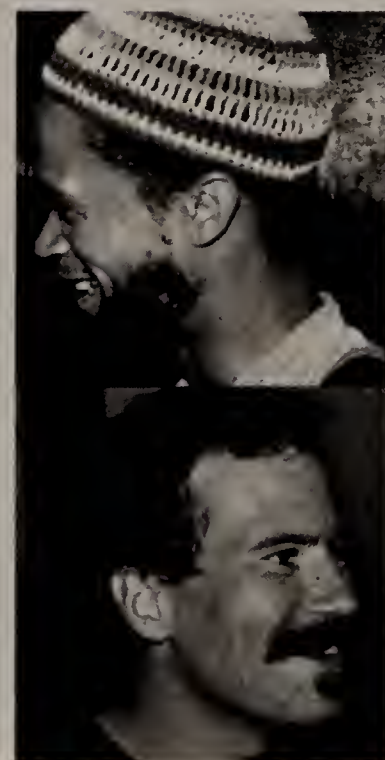
### **Student Employment Program**

The Student Employment Office maintains a list of part-time job openings in the Boston area. Any College of Art student may use this free service.

### **Student Organizations**

Students at the College of Art can get into school policy, politics, sports, journalism or films by joining a student organization. Some of the groups which were active during the 1984-1985 school year were:

- Student Government Association
- Spectrum — a group of 3rd World Students
- Newsletter
- Art Education Student Association
- Performing Arts Committee
- Poetry Workshop
- The Women's Committee
- Eventworks
- Sound Performance Group
- Intercollegiate Swimming
- Intercollegiate Basketball
- Art History Association
- Design Students Cooperative
- Film Society
- Painting Students Cooperative
- Video Association
- Design Research Unit
- Cartoonists Group
- Longwood Committee
- Student Center
- Intercollegiate Ice Hockey
- Intercollegiate Volleyball



# CURR



Sophomore class  
video project



# CATALOG

## **CURRICULUM**

The College of Art is a studio-based professional school for artists, designers, art educators and art historians. The college is dynamic; the faculty is talented and diverse; the academic program is rich.

Freshmen work in the Core Program — requirements in critical studies and studio courses complemented by studio courses elected by the student with the guidance of his or her advisor. Beyond the first year, the College of Art is organized into six departments each of which offers one or more areas of concentration. Students choose one or more areas of concentration, usually during their sophomore year.

### **Academic Programs**

The College of Art offers one undergraduate degree: the Bachelor of Fine Arts, which can be earned by full-time or part-time study; two graduate degrees: the Master of Fine Arts, a full-time program requiring two academic years, and the Master of Science in Art Education, a full-time or part-time program.

The Teacher Licensing Program offers students with a strong studio art background the chance to earn a license to teach art in Massachusetts and 32 other states.

The Graphic Design Certificate is a 12-course program that takes place in the evening and prepares students with some college-level art coursework for careers in graphic design.

The Freshman Core Program, each of the six undergraduate departments, graduate education and the certification programs are described in this section.

A list of courses, arranged by department and concentration, is appended to the back of this catalogue.

### **Art Education**

Certification  
Studio Education  
Museum Education

### **Critical Studies**

Art History

### **Design**

Graphic Design  
Illustration  
Architectural Design  
Fashion Design  
Industrial Design

### **Fine Arts 3D**

Ceramics  
Fibers  
Glass  
Metals  
Sculpture

### **Fine Arts 2D**

Painting  
Printmaking

### **Media and Performing Arts**

Filmmaking  
Interrelated Media  
Photography

# CORE

## CORE PROGRAM

The Core Program introduces students to the college community, its programs, faculty, facilities and social environment, and provides training in basic techniques and concepts useful to all students regardless of their ultimate choice of major concentration. Core affords opportunities for students to broaden their creative explorations and to hone their visual skills and ideas.

First-year studies focus on the five required studio courses of Drawing Studio, Color Studio, Design Seminar, 3D Critique and Introduction to Media and Performing Arts. Supplementing these are required Critical Studies courses and elective studio courses chosen from the introductory courses in all concentrations of the college. The Core Program helps beginning students develop a broad foundation in basic visual vocabulary, determine a direction, plan for their careers and acquire an intellectual understanding of the way art and society relate.

Students are encouraged to experiment, to ask questions and to explore different media as they learn about art and themselves. An important part of the Core Program is the growth that comes from the individual attention which each student receives from the faculty.



Freshman Program	Credits
CP100 Color Studio	3
CP101 Design Seminar	3
CP120 Drawing Studio	3
CP121 3D Critique	3
CP122 Introduction to MPA: Studio for Interrelated Media <i>or</i>	
CP123 Introduction to MPA: Computer <i>or</i>	
CP124 Introduction to MPA: Film <i>or</i>	
CP125 Introduction to MPA: Photography	3
CSA100 Contemporary Art	3
CSA101 Analysis and Style	3
CSB150 American Thought and Government	3
CSC100 Written Communication	3
Studio Electives	6
	33

Freshman Enrichment Program	Credits
CP100 Color Studio	3
CP101 Design Seminar	3
CP120 Drawing Studio	3
CP121 3D Critique	3
CP122 Introduction to MPA: Studio for Interrelated Media <i>or</i>	
CP123 Introduction to MPA: Computer <i>or</i>	
CP124 Introduction to MPA: Film <i>or</i>	
CP125 Introduction to MPA: Photography	3
EP100 Enrichment	1
EP101 Introduction to Literature	1
Studio Electives	9
	26



# ART

## **ART EDUCATION DEPARTMENT**

The Art Education Department enables students to explore how art may strengthen individuals of all ages in various settings. It offers a sequence of courses which lead to one level certification as an art teacher in Massachusetts and 32 other states. Undergraduate students can follow any one of three options in preparation for earning their certificate and their BFA. While the art education component is largely the same for all three options, variation is in the selection of studio courses and the pacing of the program. Students choose the option which most closely parallels their interests and career goals.

Students who elect the Art Teacher Certification option are generalists. Their studio courses are balanced equally among 2D, 3D, and media. Within the four-year BFA program these students get all the coursework and student teaching required to complete certification as art teachers.

Students who elect the Studio Education option combine studies in art education with specialization in a single studio area. They take all of the art education sequence of courses during their four-year program except the student teaching semester block. If they wish to become certified by the state, students may apply for a post-graduate Certification semester which includes Student Teaching and Curriculum in the Visual Arts.

The Museum Education option permits students to emphasize art history in their teaching goals. The Commonwealth of Massachusetts recognizes that museums and schools are important to each other, so it has authorized funds for new programs to strengthen the relationships between the two. For this area, the Museum Education option trains art educators whose course work includes studios, art history, and the art education certification sequence again, with the exception of the student teaching and curriculum semester prescribed by the state. To complete certification, a post-graduate certification semester is required.

Students with a bachelor's degree and a strong background in studio art who wish to become certified have yet another option: the fifth and sixth year Teacher Licensing Program, which is described later in this catalog in the section entitled "Professional Programs."

The Art Education Department is an active partner in community affairs. Its faculty are responsible for Saturday Studios, a program which has instructed high school juniors and seniors at the college for over 35 years, introducing many to the college for the first time. The faculty are responsible for a ten year collaboration with the Boston Public Schools, the Magnet Art Program at English High School, an exciting program in the visual arts which has earned the Department many honors. The Institute for the Arts of the Cultural Education Collaborative — a state-wide organization established to form stronger ties between cultural organizations and schools — also is a partner with the Art Education Department. The College of Art is the Institute's academic affiliation.

In fact, Art Education students and faculty are also active in a network of agencies, in hospitals, day care centers, senior citizens' centers, museums, rehabilitation centers, art centers, nursing homes as well as schools. As students experience these various settings, they establish personal career goals.

# EDUCATION

## Art Education

### Program I: Art Certification

Freshman Year	Credits
AE100 Introduction to Art Education*	3

### Sophomore Year

AE201 Art & Human Development	3
AE202 Materials and Processes	3
AE250 Developmental Observation Lab	3
AE251 Methods Theory	3
CSB280 Introduction to Psychology	3
CSB351 Intellectual History of Modern Europe	3
CSC200 Western Literary Traditions	3
FA2D Elective	3
FA3D Elective	3
Media Elective	3
Studio Elective	3
	33

### Junior Year

AE302 Methods Lab	3
AE303 Media Workshop	3
AE304 Student Teaching	9
AE305 Curriculum in the Visual Arts	3
AE Studio (level related)	3
FA2D Elective	3
FA3D Elective	3
Media Elective	3
Studio Elective	3
	33

### Senior Year

AE401 Historical Issues in Art Education	3
AE402 Designing Community Programs	3
AE Elective (400 Level)	3
CSA451 Philosophy of Art	3
CSA Elective	3
CS Elective	3
FA2D Elective	3
FA3D Elective	3
Media Elective	3
Studio Electives	6
	33

### Summary

Core	15
Art Education	42
Critical Studies	30
Studio Electives	45

132

\*AE100 Introduction to Art Education should be taken as a freshman elective by students interested in this program.

## Art Education

### Program II: Studio Education

Freshman Year	Credits
AE100 Introduction to Art Education*	3

### Sophomore Year

AE201 Art and Human Development	3
AE202 Materials & Processes	3
CSB280 Introduction to Psychology	3
CSB351 Intellectual History of Modern Europe	3
CSC200 Western Literary Traditions	3
Studio Concentration	12
Studio Electives	6
	33

### Junior Year

AE250 Developmental Observation Lab	3
AE251 Methods Theory	3
CSA451 Philosophy of Art	3
CS Elective	3
Studio Concentration	12
Studio Electives	9
	33

### Senior Year

AE302 Methods Lab	3
AE303 Media Workshop	3
AE402 Designing Community Programs	3
AE elective (400 Level)	3
CS Elective	3
Studio Concentration	12
Studio Electives	6
	33

### Summary

Core	15
Art Education	24
Critical Studies	30
Studio Concentration	36
Studio Electives	27
	132

\*Introduction to Art Education should be taken as a freshman elective by student interested in this program.

Graduates of Studio Education may complete their Certification by enrolling in a post-graduation licensing semester which includes:

AE304 Student Teaching	9
AE305 Curriculum in the Visual Arts	3
AE401 Historical Issues in Art Education	3



Art Education

Program III: Museum Education

Sophomore Year	Credits
AE100 Introduction to Art Education	3
AE201 Art and Human Development	3
AE202 Materials and Processes	3
CSA210 Art of the Middle Ages	3
CSA270 Renaissance Art	3
CSB280 Introduction to Psychology	3
CSC200 Western Literary Traditions	3
CSA Elective	3
Studio Electives	9
	33
Junior Year	
AE250 Developmental Observation Lab	3
AE251 Methods Theory	3
AE302 Methods Lab	3
AE303 Media Workshop	3
CSA256 Modern European Painting	3
CSB351 Intellectual History of Modern Europe	3
CSA Elective	3
Studio Electives	12
	33
Senior Year	
AE402 Designing Community Programs	3
AE401 Historical Issues in Art Education	3
CSA401 Art History Practicum	6
CSA450 Art History Research Seminar	3
CSA451 Philosophy of Art	3
CSA Electives	6
Studio Electives	9
	33
Summary	
Core	15
Art Education	27
Art History	33
Critical Studies	21
Studio Electives	36
	132

Graduates of Museum Education may complete their Certification by enrolling in a post-graduation licensing semester which includes:

AE304 Student Teaching	9
AE305 Curriculum in the Visual Arts	3
AE Elective (400 Level)	3



Robert Corey  
Art Education, senior  
Mixed media mini-  
ature scale

Marianne Murphy  
Rezaei-Kamalabad  
Art Education,  
junior  
sawdust fired  
clay bottle, 4'

# CRITICAL

## CRITICAL STUDIES DEPARTMENT

Artists, designers, and art educators express and create contemporary culture. They are the visual thinkers of our time. The Critical Studies Department is dedicated to encouraging students to think critically and creatively. The major source of inspiration for ideas about the culture is in the humanities—in art history, social sciences, and literature. The department's goal is to teach students to write and read well and to enrich their background in the humanities.

In the freshman and sophomore years, students take *five required courses*: a writing course, a general course in literary sources and traditions, two general art history courses, and a course in political, social, and historical traditions. Throughout their four years at the College of Art, students build on these background courses by taking *nine electives*. The electives serve several purposes: they develop areas of knowledge that have been introduced in the required courses; they provide specialized information and ideas relevant to the students' studio work; they relate disciplines, for example, concepts from the natural sciences to concepts from the humanities.

All of the courses taught in the department—in art history, in literature, in social science, in interdisciplinary sciences and math, in creative writing—are designed for art students, for their inspiration and imagination. The faculty recognizes the particular imaginative needs of art students; the faculty also recognizes the need for good writing skills to express imaginative thinking verbally. All critical studies courses require some essay writing.

The fourteen courses taken in the Critical Studies Department help fulfill the requirements for the B.F.A. degree. In addition, students may choose to take courses in order to have a concentration in Art History or to have a dual concentration in Art History and any studio area.

To help students who wish to take courses in subjects not offered in the Department—such as languages, sciences, mathematics—arrangements can be made with neighboring colleges. These colleges and the College of Art form consortiums for cross-registration.

## Enrichment and Tutoring

In the area of Written Communications, the department provides services in two important areas in addition to our college level courses. Some students, admitted to the college with strong portfolios but with deficiencies in language skills, take a two semester Enrichment course in reading and writing their freshman year to bring these skills up to the required college level. Those students for whom English is a second language also receive individual tutorial help, along with the Enrichment course, their freshman year. In general, Enrichment students begin the regular critical studies program in their sophomore year. Enrichment students are allowed up to five years to complete undergraduate degree requirements.

The department also offers writing tutorials to students at any point in their college experience, recognizing that effective writing must be nurtured in all academic subjects. One-to-one tutoring is made available for any student who needs such support.

## Art History Concentration

The Art History Concentration combines the intellectual study of art with actual artmaking. The curriculum requires an equal number of academic and studio courses and the achievement of a high proficiency in both areas. The primary objective of the art history BFA program is to educate an art historian whose orientation is not exclusively academic, one who understands the struggle with the problems of creativity in the studio and who has access to the critical and analytical literature of art history. Students interested in museum education are encouraged to combine the art history and art education concentrations as described under the art education department.

Senior year art history students complete a 6-credit practicum, which is usually an internship at a museum, gallery, or art center. They may gain experience in cataloging, framing, hanging exhibitions, planning the development of permanent collections, or in conservation, publicity, or education.



# STUDIES

## Critical Studies

### Art History

#### Sophomore Year

Credits

(Choose 3 of 4)

CSA205 Ancient Art	
CSA210 Art of the Middle Ages	
CSA270 Renaissance Art	
CSA277 Baroque and Rococo Art	9
CSC200 Western Literary Traditions	3
CSA Elective	3
CS Elective	3
Studio Electives	15
	33

#### Junior Year

(Choose 1 of 3)

CSA321 History of Modern Architecture	
CSA326 Modern European and American Sculpture	
CSA356 Modern European Painting	3
CSA451 Philosophy of Art	3
CSA Electives	6
CSB Elective	3
CSC Elective	3
Studio Electives	15
	33

#### Senior Year

CSA401 Art History Practicum	6
CSA450 Art History Research Seminar	3
CSA Elective	3
CS Electives	6
Studio Electives	15
	33

### Summary

Core Program	15
Art History	36
Critical Studies	30
Studio Electives	51

132

## Artists and Models

**Artists and models**

**Share a kinship**

**In which there are**

**No smiles, no sneers.**

**Models walk**

**Around the studio**

**Feeling no pride, no shame.**

**Wood floors creak,**

**The platform is hard**

**Spattered with dried paint**

**Expressionless,**

**They hold their pose**

**Bodies warmed**

**By red hot rods**

**Of antique heaters**

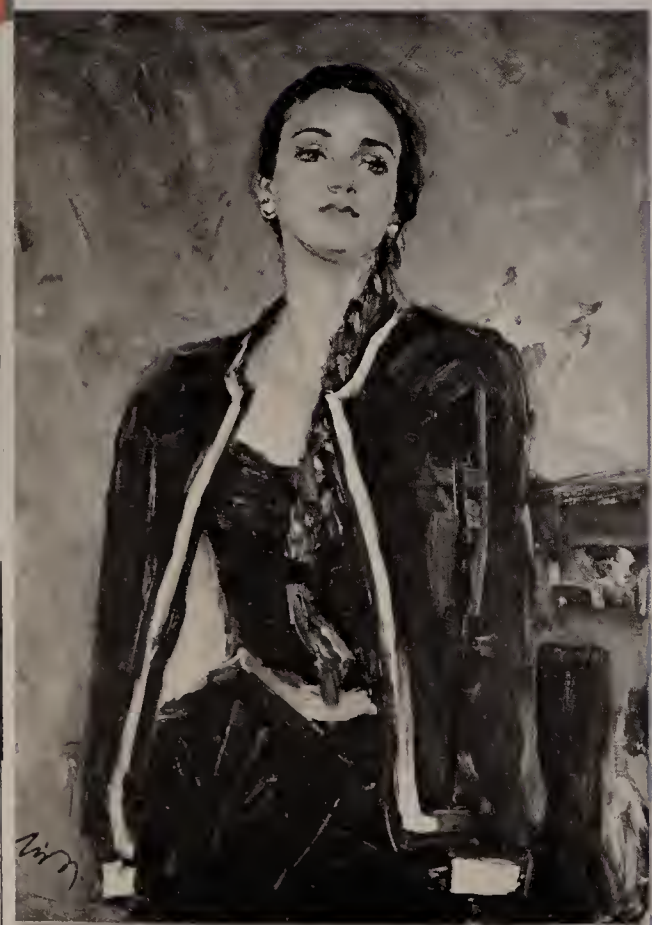
**Artists clutch their brushes**

**Faces wrung**

**In frustration.**

*Kimberlee C. Alemian  
Painting, junior*

*Liang Zhuo-Shu  
Illustration, junior  
Illustration for  
Poem, pencil,  
15" x 22"*



*Wang Sha-Kong  
Illustration/Painting,  
junior  
untitled illustration,  
oil on paper,  
15" x 22"*

*Yuk-Yiu (Jade) Ang  
Graphic Design,  
sophomore  
The China Poster,  
cut paper,  
20" x 30"*



# DESIGN

## DESIGN DEPARTMENT

Students in the Design Department concentrate in Illustration, Graphic Design, Architectural Design, Fashion Design, or Industrial Design. The faculty is composed of professional designers who can develop in students the creative, intellectual and technical skills necessary to enter a design profession today. Foundation courses in the freshman and sophomore years introduce students to the practice and philosophy of design by developing problem solving skills in both two- and three-dimensional areas. Critical, professional and societal issues are examined as a background to design assignments at every level. Specialized studies in one or more of the concentration areas begins in the fourth semester of study.

Many students set up work spaces in the department's large studio where they work with other students and faculty, learn from critiques of their own or their neighbor's work, and have access to the department's facilities. Also housed within the department is the student-run Design Research Unit. Frequently winning contracts for design services with non-profit organizations in the area, the DRU includes in its list of clients the Boston transit system, the Red Cross, and a consortium of Boston colleges.

Seniors in all design concentrations focus on a degree project, a long-term investigation of a particular design problem chosen by the student. The compilation of a professional portfolio is also required before graduation is approved.

The department's ties with organizations outside the college are extensive. Guest designers regularly visit classrooms, lecture and participate in review boards. Students can complete internships with professional offices, advertising agencies, and industrial firms. Some students are selected for a cooperative program, substituting a semester of professional employment for classroom work.

Students have access to facilities similar to those they would find in a large professional design studio, including: department studio work spaces with desks and supply storage for students near lucigraph, diazo machine, and other facilities; photostat room with photostat cameras, rapid film and paper processors; type lab, photo headliners, letterpress printing facilities and type; fashion studio with sewing machines, cutting tools, dress forms, reference books; wood shop with hand and power woodworking tools; and the micro-computer lab. The department also maintains a design library for students' research.



*David A. Ekizian  
Graphic Design, senior  
Poseidon Skin Products for Men, paint  
& cut paper, Bottles:  
2" x 5", Bag: 9" x 14"*

**Yuk-Yiu (Jade) Ang**  
**Graphic Design,**  
**sophomore**  
**Dragon D, gouache**  
**& colored pencil,**  
**15" x 15"**

## Design

### Illustration

Sophomore Year	Credits
DE212 2D Design	3
DE213 3D Design	3
IL220 Introduction to Illustration	3
CSC200 Western Literary Traditions	3
CS Electives	6
Studio Electives*	15
	33

### Junior Year

IL310 Illustration	3
IL311 Drawing and Painting for Illustrators	3
IL320 Illustration	3
IL321 Graphic Design for Illustrators	3
DE325 Research	3
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives*	6
	33

### Senior Year

IL410 Illustration	3
IL411 Book Illustration <i>or</i>	
GD414 Advertising Design	3
IL420 Illustration Portfolio	3
IL450 Senior Degree Project	6
CSA Elective	3
CS Electives	6
Studio Electives*	9
	33

### Summary

Core Program	15
Design	39
Critical Studies	42
Studio Electives	36
	132

*\*Note: Conceptual Drawing DE224 and Technical Drawing DE214 must be taken before graduation. Students with prior technical drawing can test out or receive credit by consultation with instructor.*

## Design

### Graphic Design

Sophomore Year	Credits
DE212 2D Design	3
DE213 3D Design	3
GD220 Introduction to Graphic Design	3
CS200 Western Literary Traditions	3
CS Electives	6
Studio Electives*	15
	33

### Junior Year

GD310 Graphic Design	3
GD311 Graphic Design	3
GD320 Graphic Design	3
GD321 Graphic Design	3
DE325 Research	3
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives*	6
	33

### Senior Year

GD410 Graphic Design	3
GD420 Graphic Design - Portfolio	3
GD450 Senior Degree Project	6
DE309 Design and the Computer <i>or</i>	
DE335 Publications and Periodical Design <i>or</i>	
DE412 Corporate Identity <i>or</i>	
GD414 Advertising Design	3
CSA Elective	3
CS Electives	6
Studio Electives*	9
	33

### Summary

Core Program	15
Design	39
Critical Studies	42
Studio Electives	36
	132

*\*Conceptual Drawing DE224 and Technical Drawing DE214 must be taken before graduation. Students with prior technical drawing can test out or receive credit by consultation with instructor.*



Design

Fashion Design

Sophomore Year	Credits
DE212 2D Design	3
DE213 3D Design	3
FD255 Creative Fashion Design	3
FD256 Pattern Drafting and Construction Techniques	6
CS200 Western Literary Traditions	3
CS Electives	6
Studio Electives*	9
	33

Junior Year

FD355 Creative Fasion Design	6
FD356 Flat Pattern Design and Grading	6
DE325 Research	3
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives*	6
	33

Senior Year

FD450 Senior Degree Project	6
FD455 Creative Fashion Design	6
FD456 Couture Techniques	3
FD457 Specialized Fashion Study	3
CSA Elective	3
CS Electives	6
Studio Electives*	6
	33

Summary

Core Program	15
Design	48
Critical Studies	42
Studio Electives	27
	132

\*DE224 Conceptual Drawing must be taken before graduation.



Laurie Frongillo  
Fashion Design, senior  
Surface Embroidered Suit,  
embroidered cotton

Laurie Frongillo  
Fashion Design, senior  
Wrapped Vest Ensemble, knit &  
yarn vest, crinkled metallic blouse

David Johnson  
Fashion Design, senior  
Future Bride, quilted backed  
satin, pearls & illusion veiling



**Peter Turowski**  
*Architectural Design, junior*  
 Faculty Club-Charles River, craft foam core, 8" x 18" x 22"

## Design

### Industrial Design

Sophomore Year	Credits
DE212 2D Design	3
DE213 3D Design	3
DE226 Manufacturing Processes	3
ID223 Introduction to Industrial Design	3
CS200 Western Literary Traditions	3
CS Electives	6
Studio Electives*	12
	33

### Junior Year

ID305 Manufacturing Processes	3
ID310 Industrial Design	3
ID320 Industrial Design	3
DE325 Research	3
DE350 Building Component Design <i>or</i>	
DE354 Interior Architecture <i>or</i>	
DE355 Exhibition Design	3
CSA Elective	3
CSB Elective	3
CS Electives	6
Studio Electives*	6
	33

### Senior Year

ID410 Industrial Design	3
ID420 Industrial Design	3
ID450 Senior Degree Project	6
DE459 Marketing	3
CSA Elective	3
CS Electives	6
Studio Electives*	9
	33

### Summary

Core Program	15
Design	42
Critical Studies	42
Studio Electives	33
	132

*\*Conceptual Drawing DE224 and Technical Drawing DE214 must be taken before graduation. Students with prior technical drawing can test out or receive credit by consultation with instructor.*

## Design

### Architecture Design

Sophomore Year	Credits
DE212 2D Design	3
DE213 3D Design	3
AD223 Introduction to Architecture	3
DE227 Architectural Structures I	3
CSC200 Western Literary Traditions	3
CS Electives	6
Studio Electives*	12
	33

### Junior Year

AD310 Architectural Design	3
AD317 Architectural Structures II	3
AD320 Architectural Design	3
AD327 Architectural Structures III	3
DE325 Research	3
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives*	6
	33

### Senior Year

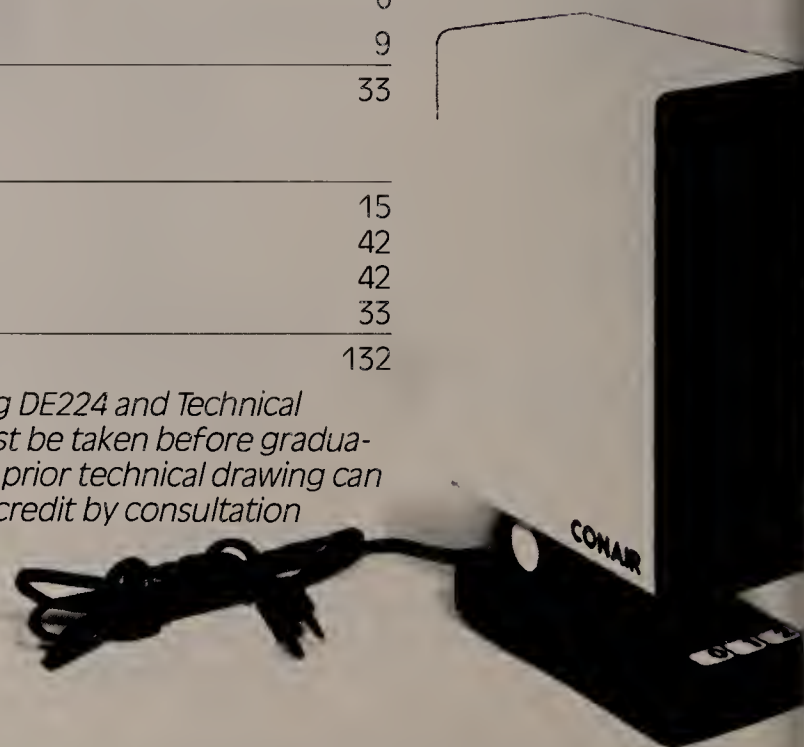
AD410 Architectural Design	3
AD417 Architectural Structures IV	3
AD420 Architectural Design - Portfolio	3
AD450 Senior Degree Project	6
CSA Elective	3
CS Electives	6
Studio Electives*	9
	33

### Summary

Core Program	15
Design	42
Critical Studies	42
Studio Electives	33
	132

*\*Conceptual Drawing DE224 and Technical Drawing DE214 must be taken before graduation. Students with prior technical drawing can test out or receive credit by consultation with instructor.*

**Terrence Hyland**  
*Industrial Design, senior*  
 Model for Personal Heater, foam core & wood, 12" high





**Brenda Clark**  
**Illustration, junior**  
**Me, Myself and ?**  
**pencil & colored**  
**pencil,**  
**6' x 7'**





# FINE ARTS

22



*Lijiabrie Paradiso  
Sculpture, junior  
Ground Piece II,  
plastics, life size*

*Joe Daniels  
Fibers, sophomore  
Woven cotton ikat*





# 3D

## FINE ARTS THREE-DIMENSIONAL DEPARTMENT

The Fine Arts 3D department provides professional education for aspiring artists in the three-dimensional areas of the fine arts. The faculty are professional artists and craftspeople in the concentration areas of sculpture, glass, ceramics, fibers and metal. The program helps students conceive dimensionally, acquire a range of skills in various media, develop a personal style and assume professional attitudes towards expression. The department encourages students to be aware of each medium's potential within and beyond the boundaries of tradition and function. Contemporary innovations co-exist with traditional approaches; unique studio artworks are developed as well as prototypes for commercial reproduction.

Sculpture sophomores begin with instruction on techniques and equipment: foundry, welding, plastics and many types of moldmaking. They work on the connection between an idea and its realization in sculptural medium. Advanced students work individually with the attention of faculty and visiting artists; they develop a visual language of their own, follow their creative instincts and become more mature artists. Sculpture students have done environmental projects at Haystack School in Maine, Peddock's Island in Boston Harbor and on the dunes around Provincetown on Cape Cod.

Ceramics students explore the medium in both vessel and sculptural contexts. Beginners study basic theory and practices including handbuilding, wheelworking, glazing, kiln-firing and elementary technical information. Advanced students work with more complex methods of fabrication and finishing; they deal with historical issues, presentation and critical awareness. As they progress, they develop their own personal form language. Students and faculty take part in National Council on the Education of Ceramic Arts Super Mud conferences and work in the Magnet Art Program at Boston's English High School.

The glass program teaches glassblowing, casting, fusing, slumping and machining. Process and technique receive emphasis early in the program; advanced students are expected to work independently toward a mastery of the craft and the development of an individual style. Faculty and students have close ties with industrial firms and designers throughout the country. They have regular exchanges with the Center for Advanced Visual Studies at the Massachusetts Institute of Technology.

Students in metals make and design jewelry, holloware and small metal sculpture. Although their primary medium is metal, they will often use other materials such as wood, plastic, fiber, glass or clay. As they move through the program, there is equal emphasis placed on creative use of materials and approach to design. Students have individual workbenches where they learn fabrication, stone setting, gem stone carving, casting, forging, raising, chasing and repousse and surface decoration. Field trips and workshops with visiting artists enrich the program.

Beginning fiber students learn both traditional and innovative techniques of fiber structure, with an emphasis on a creative approach to design, use of media and technical information. Advanced students deal with more complex problems and modes of structuring, gradually developing more personalized and expressive approaches in their work. The program is divided between weaving and off-loom work and includes soft sculpture and relief, hand papermaking, collage and construction, felting, surface design, knotting, netting, coiling and mixed media in two and three dimensions. The fibers section sponsors a visiting artist series each year.

All senior 3D majors take one semester of Senior Seminar, which focuses on the skills necessary for survival as an artist. The course includes discussion of grant proposals, gallery contracts, resumes, portfolios, graduate schools, apprenticeships, commissions and career opportunities.



*Terry Lannon  
Ceramics, senior  
Worms' World,  
stoneware,  
18" diameter*

*Terry Lannon  
Ceramics, senior  
Fish with Wormlike  
Creature, stone-  
ware, 15" diameter*

*Linda Ross  
Glass, senior  
Gimme a Break,  
glass & steel,  
36" x 18"*

*Kathleen Hayes  
Ceramics, senior  
Psalm 68, colored  
clay and Egyptian  
paste, 32" x 20"*



## Fine Arts 3D

### Ceramics

Sophomore Year	Credits
CER202 Ceramics Studio-Handbuilding	3
CER203 Ceramics Studio-Wheelworking	3
CR200/201 3D Design, Concepts and Processes	6
CSC200 Western Literary Traditions	3
CS Electives	6
Studio Electives	12
	33

### Junior Year

CER301 Ceramics Studio	6
CER302 Ceramics Materials	6
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives	9
	33

### Senior Year

CER401 Ceramics Studio	6
CER402 Ceramics Materials	6
CR400 Senior Seminar	3
CSA Elective	3
CS Electives	6
Studio Electives	9
	33

### Summary

Core Program	15
Ceramics	30
3D Common Courses	9
Critical Studies	42
Studio Electives	36
	132



Fine Arts 3D

Fibers

Sophomore Year	Credits
FIB221 Soft Sculpture and Relief	3
FIB222 Introduction to Weaving	3
CR200/201 3D Design, Concepts and Processes	6
CSC200 Western Literary Traditions	3
CS Electives	6
Studio Electives	12
	33

Junior Year

FIB321 Intermediate Off-Loom Fibers	6
FIB322 Intermediate Weaving	6
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives	9
	33

Senior Year

FIB421 Advanced Off-Loom Fibers	6
FIB422 Advanced Weaving	6
CR400 Senior Seminar	3
CSA Elective	3
CS Electives	6
Studio Electives	9
	33

Summary

Core Program	15
Fibers	30
3D Common Courses	9
Critical Studies	42
Studio Electives	36
	132

Fine Arts 3D

Glass

Sophomore Year	Credits
GL231 Glassblowing	3
GL232 Cold Glassworking Techniques	3
CR200/201 3D Design, Concepts and Processes	6
CSC200 Western Literary Traditions	3
CS Electives	6
Studio Electives	12
	33

Junior Year

GL331/332 Glass	12
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives	9
	33

Senior Year

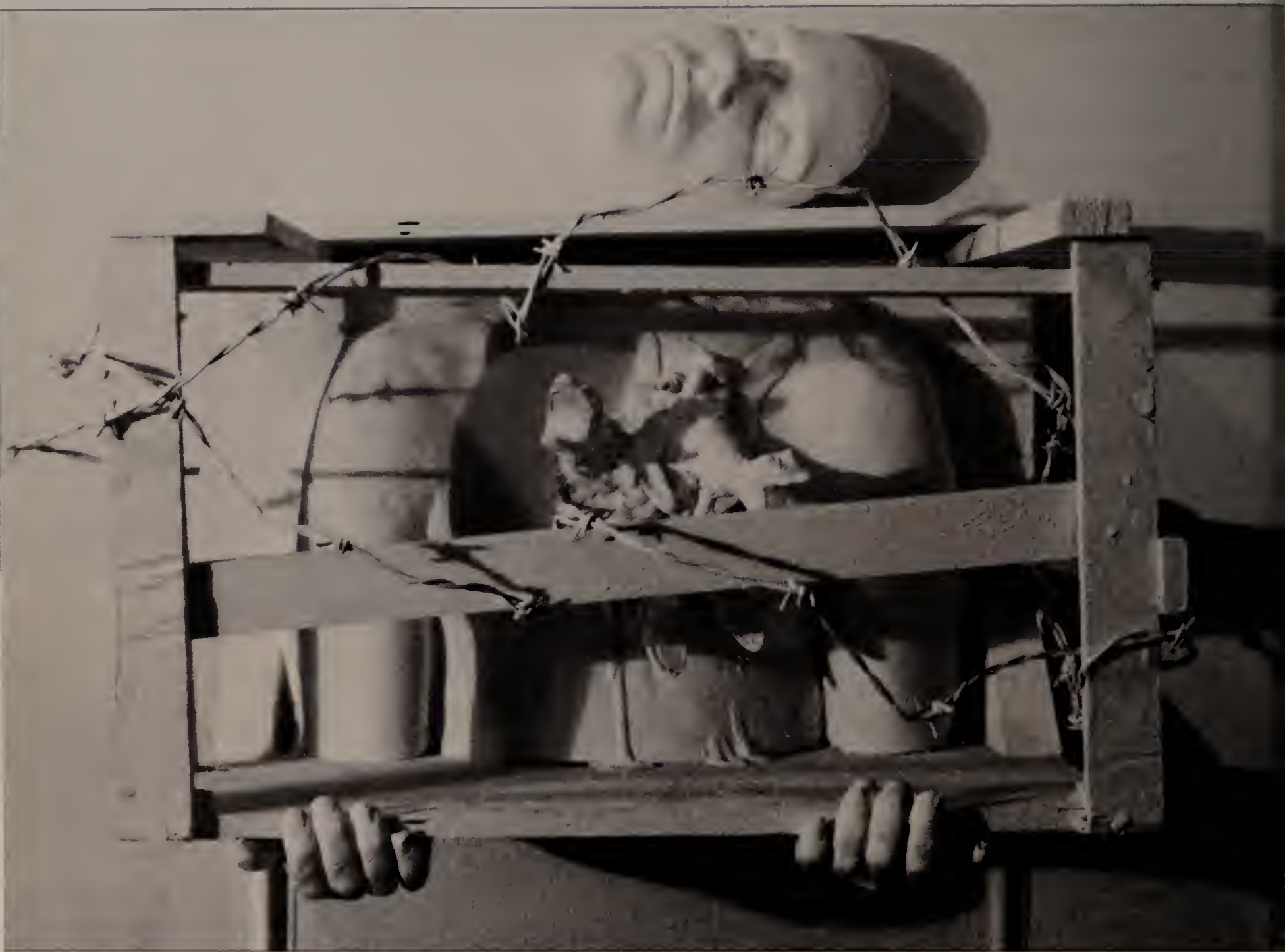
GL431/432 Glass	12
CR400 Senior Seminar	3
CSA Elective	3
CS Electives	6
Studio Electives	9
	33

Summary

Core Program	15
Glass	30
3D Common Courses	9
Critical Studies	42
Studio Electives	36
	132



Christopher Beatrice  
Metals, senior  
Wisdom, bronze &  
silver, 3' high



*Judith Ornstein  
Sculpture, senior  
Denial, mixed  
media, 18" x 36"*





# Fine Arts 3D

## Metals

Freshman Year	Credits
MTL111 Beginning Metals*	3

## Sophomore Year

MTL211 Metals	3
MTL212 Metals	3
CR200/201 3D Design, Concepts and Processes	6
CSC200 Western Literary Traditions	3
CS Electives	6
Studio Electives	12
	33

## Junior Year

MTL311/312 Intermediate Metals Studio	12
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives	9
	33

## Senior Year

MTL411/412 Advanced Metals Studio	12
CR400 Senior Seminar	3
CSA Elective	3
CS Electives	6
Studio Electives	9
	33

## Summary

Core Program	15
Metals	30
3D Common Courses	9
Critical Studies	42
Studio Electives	36
	132

\*MTL111 Beginning Metals, should be taken as a Freshman elective by students interested in this program.

# Fine Arts 3D

## Sculpture

Sophomore Year	Credits
SC201 Foundry Process in Sculpture	3
SC203 Molding and Casting Techniques	3
CR200/201 3D Design, Concepts and Processes	6
CSC200 Western Literary Traditions	3
CS Electives	6
Studio Electives	12
	33

## Junior Year

SC301/302 Sculpture Studio	12
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives	9
	33

## Senior Year

SC401/402 Sculpture Studio	12
CR400 Senior Seminar	3
CSA Elective	3
CS Electives	6
Studio Electives	9
	33

## Summary

Core Program	15
Sculpture	30
3D Common Courses	9
Critical Studies	42
Studio Electives	36
	132

Kimberly Dacy  
Metals, senior  
Earrings of plastic,  
copper & silver,  
2 1/2" high

# FINE

28



Karen Kennedy  
Painting, junior  
Wood, stone, oil &  
acrylic construction,  
36" x 24"



# ARTS

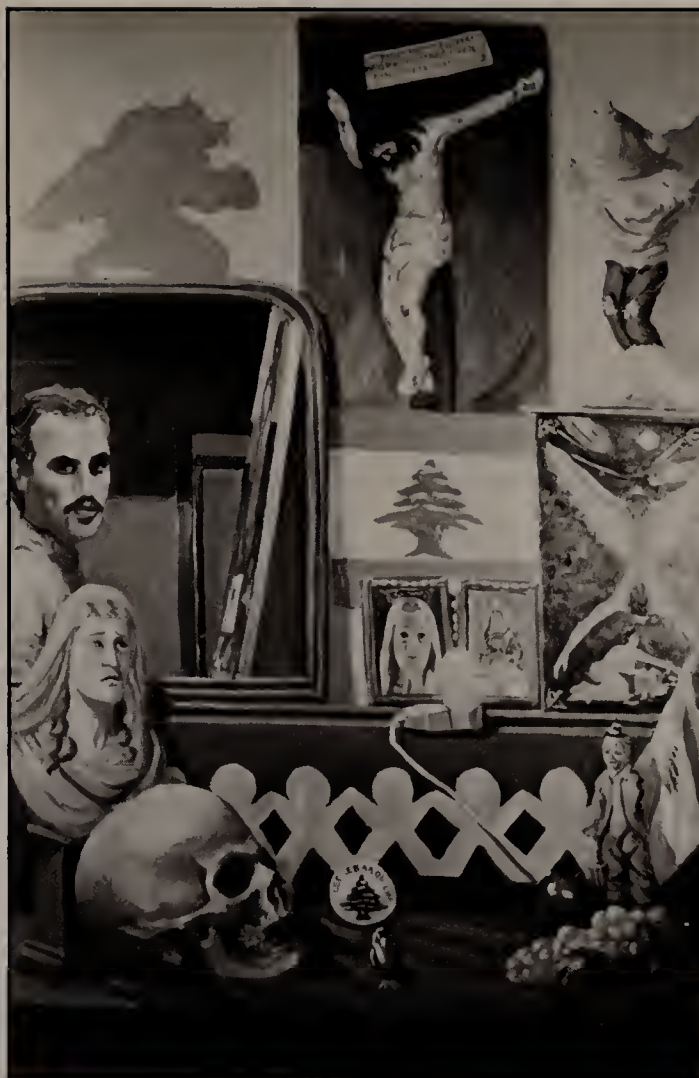
## FINE ARTS TWO-DIMENSIONAL DEPARTMENT

The Fine Arts 2D Department encompasses the areas of painting and printmaking. The department's program is organized to provide each painting and printmaking student with support and interaction with the highly diversified faculty yet independence so as to pursue their personal visual language and means of expression.

Sophomore printmakers study the techniques and technologies of the media; advanced students work individually, exploring new artistic modes and ideas. The printmaking studio has four lithographic presses which accommodate stone and metal plate work, an extensive stone library, equipment for etching and color printing, photo lithography, relief and screen printing.

Painting students work in individual studio spaces and select one faculty member with whom to study for the semester. Major studio classes focus on individualized instruction and critiques, class discussions, slide lectures and presentations by visiting artists. Students and faculty from painting and other concentrations and visiting artists join together for review boards of each student's work at the end of each semester.

Sophomore 2D students schedule a required drawing elective, and all painters and printmakers are encouraged to continue the study of drawing throughout their tenure at the college. Differing philosophies of the fine arts and use of media can be explored with the various fine arts elective courses offered. Many students participate in internship programs, acquiring professional expertise and career preparation through positions in galleries, museums, printshops, schools and foundations.



# 2D

**Chawky El-Frenn**  
*Painting, senior*  
**Raison d'Etre II**  
oil on canvas,  
40" x 60"

**Alvin Ouellet**  
*Painting/*  
**Printmaking, senior**  
untitled monoprint,  
12" x 18"



## Fine Arts 2D

### Painting

Sophomore Year	Credits
FA205 Painting	12
FA201 Drawing	3
CSC200 Western Literary Traditions	3
CS Electives	6
Studio Electives	9
	33

### Junior Year

FA305 Painting	12
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives	9
	33

### Senior Year

FA405 Painting	12
CSA Elective	3
CS Electives	6
Studio Electives	12
	33

### Summary

Core Program	15
Painting	39
Critical Studies	42
Studio Electives	36
	132

## Fine Arts 2D

### Printmaking

Sophomore Year	Credits
PM262 Beginning Etching	3
PM265 Printmaking	6
PM266 Beginning Lithography and Relief Prints	3
FA201 Drawing	3
CSC200 Western Literary Traditions	3
CS Electives	6
Studio Electives	9
	33

### Junior Year

PM365 Printmaking	12
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives	9
	33

### Senior Year

PM465 Printmaking	12
CSA Elective	3
CS Electives	6
Studio Electives	12
	33

### Summary

Core Program	15
Printmaking	39
Critical Studies	42
Studio Electives	36
	132

**Wang Sha-Kong**  
*Painting/Illustration, junior*  
*untitled charcoal drawing, 18" x 22"*

**Marcia Snyder**  
*Photography, senior*  
*Untitled photograph, 8" x 10"*



# MEDIA &

## **MEDIA AND PERFORMING ARTS DEPARTMENT**

The mass media — film, photography, video — have become dominant elements in modern society. Students of this department master at least one of these technical disciplines and receive a solid intellectual grounding in art so they can explore the potential of the medium for the creative arts. They concentrate in photography, filmmaking or the studio for inter-related media (SIM); all students meet in major courses 9 hours a week; there is a great deal of student attention from the faculty.

Students who concentrate in photography follow a common sophomore program giving them a firm technical and esthetic grounding in black and white photography. Junior and senior students may specialize in one or more of studio, documentary, view camera and color work. Second semester seniors come together in a final portfolio preparation course. The department has special format cameras, lights and tripods, darkrooms and equipment for processing and printing both black-and-white and color film.

Students who concentrate in film work in an open studio setting with technical workshop, frequent film screenings and guest lectures. There is a student-run weekly film series, Film Society, which is open to the public. The facility provides sound and silent cameras, both 16mm and Super 8 mm, editing equipment, animation stands, optical printers and synchronized tape recorders.

SIM is the concentration for independent students who want an open studio to work on interdisciplinary media studies or performance skills. Professional performers in music, dance, and theatre are in residence at the College and collaborate with SIM. An annual festival of new work, *Eventworks*, is presented every Spring. The department provides a 400-seat proscenium theatre, two performance spaces, sound studio with audio synthesizer, video equipment, video studio, control room and editing booth.

All senior students in this department enroll in the Media Forum, where they examine the roles played by modern media in present day society and prepare and execute exhibitions of their own artwork outside the college.

This department has developed an extensive listing of internships for students at Boston area television stations, photography studios, performance art galleries and public art settings such as the Massachusetts State House Archives.



# PERFORMING

## Media and Performing Arts

### Filmmaking

Sophomore Year	Credits
FM280/281 Filmmaking	12
CSC200 Western Literary Traditions	3
CS Electives	6
Studio Electives	12
	33

### Junior Year

FM380/381 Filmmaking	12
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives	9
	33

### Senior Year

FM480/481 Filmmaking	12
MP475 Media and Performing Arts Forum	3
CSA Elective	3
CS Electives	6
Studio Electives	9
	33

### Summary

Core Program	15
Filmmaking	39
Critical Studies	42
Studio Electives	36
	132

## Media and Performing Arts

### Photography

Sophomore Year	Credits
PH270 Photography	6
PH272 Photography	6
CSC200 Western Literary Traditions	3
CS Electives	6
Studio Electives	12
	33

### Junior Year

PH370 Expressive Photography	6
PH371 Studio Photography <i>or</i>	
PH374 Documentary Seminar	6
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives	9
	33

### Senior Year

MP475 Media and Performing Arts Forum	3
PH470 Portfolio Photography	6
PH471 Color Photography <i>or</i>	
PH472 View Camera	6
CSA Elective	3
CS Electives	6
Studio Electives	9
	33

### Summary

Core Program	15
Photography	39
Critical Studies	42
Studio Electives	36
	132

Frank Emery  
Film, senior  
Untitled video

Frank Emery  
Film, senior  
Untitled video

Joe Briganti  
Film, senior  
Untitled video



# ARTS

## Media and Performing Arts

### Studio for Interrelated Media (SIM)

Sophomore Year	Credits
MP270/271 Intermedia	12
CSC200 Western Literary Traditions	3
CS Electives	6
Studio Electives	12
	33

### Junior Year

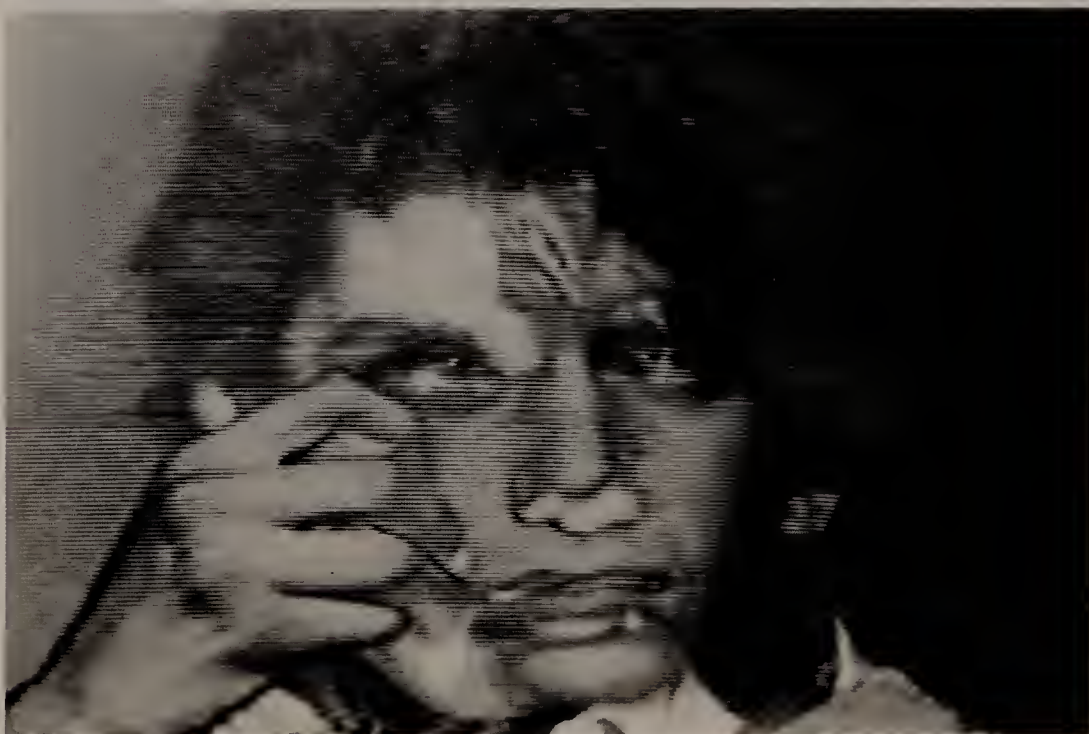
MP370/371 Intermedia	12
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
Studio Electives	9
	33

### Senior Year

MP470/471 Intermedia	12
MP475 Media and Performing Arts Forum	3
CSA Elective	3
CS Electives	6
Studio Electives	9
	33

### Summary

Core Program	15
SIM	39
Critical Studies	42
Studio Electives	36
	132





# GRADUATE



## **MASTER OF SCIENCE IN ART EDUCATION**

This is a 36-credit graduate program which can be pursued full-time or part-time, in the day or evening, completed in a single year or spread over several. It is intended to meet the needs of students who may wish to work full-time while getting their degree as well as those who want to move right through it.

Students shape their own areas of specialization within the program. It is designed for experienced art teachers and other professionals in art and related fields seeking an individualized course of study. It is primarily an opportunity for mature professionals in museums, schools and human service agencies to investigate particular facets of the field of art education. All students plan with their faculty advisors a 15-credit area of specialization which meets their professional objectives. Recent specializations include art administration, arts advocacy in community-based education, arts and human services, interdisciplinary art education, museum studies, art therapy, historical research, curriculum development, aesthetic research, new technologies, and exhibition planning.

Directed Study projects culminate in a written thesis which focuses on a practicum, curriculum, or research study. Proposals for directed study are developed with an advisor and approved by the Art Education Graduate Coordinator. In the graduate seminar students share their progress with their fellow students and faculty.

This intimate, individualized program encourages students to seek faculty resources at the college, as well as people in the community, professionals at nearby universities, museums and relevant institutions in implementing their course of study.

## **Art Education**

### **Master of Science in Art Education**

AE500 Graduate Seminar	3
AE501 History of Goals and Methods of Art Education	3
AE502 Art and Development Theory	3
AE504 Problems in Aesthetics	3
AE510 Research Methods and Techniques	3
Specialization	15
DS500 Directed Study	6



# PROGRAMS

## MASTER OF FINE ARTS

The Master of Fine Arts program is a two-year, sixty-credit, full-time residential program designed for highly motivated, independent students who wish to study in a largely self-directed program in one of the following major studio areas:

### Design

**Fine Arts 3D: Sculpture, Ceramics, Fibers, Glass, Metals**

**Fine Arts 2D: Painting, Printmaking**

**Media & Performing Arts: Photography, Film, Studio for Interrelated Media**

The college provides a very wide set of skills and resources for students to shape their own program within an open structure. Schedules are established in conjunction with faculty advisors and may include specific course work within the institution or at the various consortium programs. Philosophically, the MFA program is concerned with the development of individual issues, with the process of individualization in the student's art work. The student's work is reviewed by a formal review board of faculty, visiting artists, and students each semester.

Complementing studio and academic work are the graduate seminars. The MFA seminar brings together graduate students in all studio disciplines for lectures, presentations of exemplary works and ideas and discussions which explore assumptions and functions of the contemporary art world. Seminar meetings cultivate interdisciplinary issues and collaborative work. Alternating with the MFA seminars are small, discipline oriented seminars for presentations by visiting artists and discussion of professional issues related to the media within which the student is working.

MFA students interested in college teaching experience enroll in the College Teaching Internship course and assist faculty in their concentration for one semester. Following this program, graduate students may teach within the degree or Continuing Education programs. MFA students are viewed as major assets to the undergraduate students, and every effort is made to integrate graduate students into the fabric and function of the college.

## Master of Fine Arts

First Year	Credits
GR501/502 Graduate Seminar	6
Major Studio	12
Studio Electives	6
CSA Elective	3
CS Elective	3
	30

Second Year	Credits
GR503/504 Graduate Seminar	6
Major Studio	12
Studio Electives	6
CSA Elective	3
CS Elective	3
	30

**Bryan MacFarlane**  
**Painting MFA 1984**  
**Banana Walk**  
**oil on canvas,**  
**47" x 61"**  
**Banana Pads II**  
**oil on canvas,**  
**33" x 22"**

# PROFESS

## PROFESSIONAL PROGRAMS

### Art Teacher Licensing Programs

This is a post-baccalaureate program which leads to a single level certification as an art teacher, grades K-9 or 5-12, in Massachusetts and 32 other states. Applicants must have a strong background in studio work and want certification which would allow them to work in schools, museums, social service agencies or any of the other settings in which art education takes place.

Students take the Art Education Department's block of teacher training courses, including courses in the sociology of education, psychology of art, teaching methods; they visit schools, they practice teaching. The full program requires 33 credits and takes at least one and a half years to complete.

Teachers already licensed on one level who wish to earn a second level license can enroll for an additional 6 credits in electives related to the age group they wish to teach and take a student teaching placement with the new age group.

### Art Education

#### Teacher Licensing Sequence\*

AE502 Art and Developmental Theory	3
AE202 Materials and Processes	3
AE250 Developmental Observation Lab	3
AE251 Methods Theory	3
AE504 Problems in Aesthetics	3
AE302 Methods Lab	3
AE501 History of Goals and Methods of Art Education (Media Workshop recommended)	3
AE304 Student Teaching	9
AE305 Curriculum	3
	33

*\*Students may complete this program in a year and a half, providing they begin the program in the summer. Otherwise, Licensing requires a two-year commitment. Courses must be taken in sequence.*

### Graphic Design Certificate

The Program of Professional and Continuing Education offers this certificate. This is a program of 12 professional level courses totalling 36 credit hours. Candidates for the certificate must have completed a minimum of two prior years (60 or more credits) of college before enrollment. Course work for the program must be completed within three years. All courses are offered in the evening. Most applicants to this program have some education in the visual arts and wish to direct their careers to the graphic arts field. Admission to the program is based on portfolio review by the program advisor.

#### Semester 1

DE212 Design  
GD301 Visual Communication for Designers

#### Semester 2

DE224 Conceptual Drawing  
GD220 Introduction to Graphic Design

#### Semester 3

DE360 Typography  
DE261 Copy Writing for Designers

#### Semester 4

GD351 Production and Layout  
DE459 Marketing

#### Semester 5

GD311 Graphic Design  
— — — Design, Graphic Design or  
Illustration Elective

#### Semester 6

GD420 Graphic Design Portfolio  
— — — Design, Graphic Design or  
Illustration Elective





# WAL

## **PROGRAM OF PROFESSIONAL AND CONTINUING EDUCATION**

---

The Program of Professional and Continuing Education serves a variety of the college's publics. It provides graduate and undergraduate courses, special non-credit programs and directed institutes. The offerings represent all areas of study at the college, duplicating some of the day program courses as well as supplementing degree programs with specialized areas of study. The credit courses are open to all adults including high school seniors. Students earn credit or have the option, if space is available, to register as auditors. Degree candidates can roster PCE courses as part of their semester's program if space is available in the course.

The program offers many evening and some day courses each spring and fall and about the same number of day and evening courses each summer. Course formats range from intensive one-week institutes to six-week and fifteen-week sessions.

Continuing education faculty meet the same standards required of faculty teaching in the degree programs. About one-third of the continuing education faculty also teach in the degree programs. The Program of Continuing Education is self-funding. Its policies and procedures are established by the college. Whenever possible the program adopts the policies exercised in the college's degree programs.

Approximately 3,000 students take continuing education courses each year. Their backgrounds range widely in age, motivation, interests and ability. Their reasons for enrolling are equally diverse, including self-improvement, occupational advancement, skill development and the completion of degree program requirements.

Before its spring, summer and fall sessions, the program publishes and distributes a catalogue with a schedule and description of its courses.

## **SPECIAL PROGRAMS**

---

### **Saturday Studios**

---

For more than 35 years high school and junior high school students in the Greater Boston area have come to special art classes at the college operated by the Department of Art Education. This program provides many students with their first introduction to art school; it has also provided the college with many of its most talented students.

### **Magnet Art Program**

---

This is an important collaboration between the College of Art and Boston's English High School. It provides the students with an innovative and comprehensive visual arts program that includes exploratory courses, nearly twenty areas for specialized study, visiting artists, field trips to museums and artists' studios, a portfolio preparation course and evening courses for students and their families. This program is operated by the Art Education Department.

## **TUTORIALS**

---

### **Studio Tutorial**

---

The Studio Tutorial Program is available to any undergraduate student who needs to develop his or her studio skills. The program offers advice, evaluation and instruction in drawing, rendering, techniques and presentation of art work. More specific and intensive assistance is offered through a referral program. The studio tutorial program is staffed by faculty and student tutors. Students may refer themselves to the program or be referred by their instructors.

### **Critical Studies Tutorial**

---

The Critical Studies Tutorial Program offers tutoring in writing, reading comprehension and, to students for whom English is a second language, special English instruction. Most of the program's faculty are drawn from the Critical Studies Department. Tutoring is offered for both short and extended periods of time. Students may refer themselves to the program or may be referred by a member of the faculty.

# COOPERATIVES

## **COOPERATIVE PROGRAMS**

### **College Academic Program Sharing**

Undergraduate students may take as many as 30 credits during their academic careers at CAPS schools without going through formal registration procedures and without a formal transfer of credit process outside of the Massachusetts College of Art — although the courses must not be available at the College of Art. The other members of CAPS are the state colleges at Bridgewater, Fitchburg, Framingham, North Adams, Salem, Westfield and Worcester and the Maritime Academy at Buzzards Bay.

### **Consortium of East Coast Art Schools**

Members of the Consortium of East Coast Art Schools operate a program that allows students in their junior year to study for one semester at another consortium school while they continue to pay tuition to their home school. Members of the Consortium are the Massachusetts College of Art; Cooper Union, School of Art and Architecture; Maryland Institute, College of Art; Nova Scotia College of Art and Design; Parsons School of Design; Philadelphia College of Art; Pratt Institute, School of Art; Rhode Island School of Design; School of the Museum of Fine Arts; and Tyler School of Art.

### **Cooperating Institutions**

Through special arrangements, a number of courses are offered at arts institutions in the greater Boston area for credit from the Massachusetts College of Art through the Program for Professional and Continuing Education. The Cooperating Institutions for 1984-1985 were:

Adaptive Environments Center  
Boston Film/Video Foundation  
Brockton Art Museum  
Brookline Arts Center  
Cape Cod Conservatory  
Castle Hill/Truro Center for the Arts  
DeCordova Museum School  
Institute for Media Arts  
Institute of Contemporary Dance  
Nantucket Island School of Design and Art  
Newton Arts Center  
Project Art Center  
South Shore Art Center  
Worcester Craft Center

### **Fenway Library Consortium**

The Massachusetts College of Art is member of the Fenway Library Consortium, a group of local college libraries which have agreed to share resources. Students can borrow from these libraries upon presentation of a valid student ID card.

The other members are: Emerson College, Emmanuel College, Hebrew College, Massachusetts College of Pharmacy, Museum of Fine Arts, New England Conservatory of Music, Simmons College, Suffolk University, University of Massachusetts/Boston, Wentworth Institute of Technology and Wheelock College.

The Massachusetts College of Art students also may use the libraries of the other 28 public institutions of higher education in Massachusetts.

### **Pro Arts Consortium**

The members of the Pro Arts Consortium are the Massachusetts College of Art, the Boston Architecture Center, the Boston Conservatory of Music, Emerson College and the School of the Museum of Fine Arts. The members, all of whom are in geographic proximity, sponsor a variety of cooperative programs which enhance the study of art at any of the members schools. Students at the Pro Arts colleges may take one course each semester and use the libraries of the other schools without charge. They may audition for choral groups and the orchestra at the Boston Conservatory or join intramural sports teams at any college.

The Consortium has sponsored the Arts House, an interdisciplinary dormitory for 40 upper-level students representing the programs offered at the five colleges.

"Situations in the Contemporary Arts" is an interdisciplinary course featuring lecturers from each college.

### **Public College Exchange Program**

The four public colleges in Boston — the Massachusetts College of Art, University of Massachusetts/Boston, Bunker Hill Community College and Roxbury Community College — permit full-time degree candidates to take up to two courses in any semester at another of the schools as long as the courses are not offered at the student's home institution.



# POLICIES

## ACADEMIC POLICIES

### Evaluation

Individual coursework is graded on a pass/no-credit system which has proved to be an effective evaluation tool for measuring and encouraging student performance and progress and artistic expression as well as the subtlety and complexity of the stages of an artist's education and development.

Studio work is evaluated by review boards composed of faculty and visiting critics who are selected by students and their instructors. Review boards bring objective professional analysis to bear upon a student's evolving body of work. The boards also are important because they bring a fresh point of view to the continuing evaluation of students by their teachers. These reviews can be tough on faculty and students. But they are one of the more important elements of education of the College of Art. For one thing, they enhance the student's understanding of what he or she is creating. Perhaps more importantly, though, is the experience of having one's work judged publicly.

It is possible to receive Honors in an individual course. The teacher who thinks it is deserved recommends to the department that Honors be awarded. A three-member departmental committee reviews the work and makes the final decision.

### Graduation with Distinction

The highest honor which the College of Art confers upon its graduates is Graduation with Distinction. Students are nominated by their departments to the Academic Policies Committee which examines the student's academic record to see that it meets the requirements for the award before making the final recommendation.

### Course Load

A full-time student is one taking 12 or more credits per semester; part-time students are those taking less than 12 credits. The normal full-time undergraduate load is 33 credits per academic year. Permission of the Dean of Undergraduate Studies is required to take more than 18 credits in one semester. The maximum load for a graduate student is 15 credits per term.

### Credit-Hour Ratio

Critical Studies, Art Education and critique courses use the standard Carnegie Unit in measuring credit for a course: 12 to 15 classroom hours equal one semester credit. For example, a 3-credit Critical Studies or critique course at the College of Art meets for 3 hours a week over 15 weeks for a total of 45 classroom hours.

Studio courses have a higher ratio of classroom hours to credit. Studio courses worth 3 credits meet for 4 1/2 hours a week over 15 weeks for 67 1/2 classroom hours.

For descriptions of additional academic policies, consult the Student Handbook.

*Pelle Lowe  
Photography, junior  
Untitled photograph, 8" x 10"*





# RESOURCES

## RESOURCES OF THE COLLEGE OF ART

### Advisors

All students at the College of Art have faculty advisors who help them plan their studies so that they meet the school's program requirements while also satisfying their artistic interests.

### Adaptive Environments

Consisting of a team of architects and human services professionals, the Adaptive Environments Center is a professional, non-profit consulting and design agency whose work is solving accessibility problems for the handicapped through better design. They have removed architectural barriers or helped design barrier-free environments for clients including Faneuil Hall, the Veterans Administration, the Boston Center for Blind Children, the Boston Children's Hospital Medical Center and the Walker School. The Center, located in the Tower Building, cooperates with the college on many community projects and is a Cooperating Institution with the Program of Professional and Continuing Education.

The College of Art students often work or intern with the Adaptive Environments Center. Its library, which is open to students, has a comprehensive collection of books, articles, slides and videotapes on accessibility as it relates to interior design, landscape architecture, industrial design, environmental psychology and state and federal legislation. There are special sections on homes, schools, hospitals, playgrounds and products.

### Design Management Institute

The Design Management Institute is an organization formally associated with the College and located in the Tower Building. It is a meeting ground for design professionals and business executives. The Institute introduces corporate management to the uses and values of design through the analysis and presentation of outstanding business design programs. Designers are shown the value of good management techniques to their own design practices. The Institute hosts frequent seminars and an annual conference.

### Faculty

The College of Art has a faculty of approximately 100 full and part-time. It has within each discipline professional artists, designers and scholars who are also teachers dedicated to passing on to new generations their knowledge, enthusiasm and professionalism. Brief biographies of each member of the faculty are appended to this catalogue.

### MicroLab

The Microcomputer Laboratory is a shared College facility. The MicroLab uses computers for three primary functions: computer literacy, programming and applications.

The computer literacy courses provide a first exposure to students and faculty who want to learn what computers are and how they are of use in art and design. The course provides field trips, slide and video presentations, lectures and hands-on experience on the school's computers. The applications courses enable students to use pre-written software and available peripherals to produce artwork. No programming knowledge is required; student's work is judged on aesthetic qualities. The programming courses teach the student BASIC, Fortran and LOGO using primarily graphics projects and examples.

The College of Art has made a major commitment to bringing computer technology into the mainstream of the arts and education at the College. Newer, more powerful computers, peripheral equipment and software are added regularly to the school's facilities. New courses recognize the use of the computer as a learning aid as well as a medium for artistic and design expression.

### Visiting Artists

Creativity is challenged and enriched by insights from outside the college community — this is especially important in the education of the artist. Each year many artists and designers come to the campus to share their experiences with students and faculty, to review student work and to serve as role models.

Artists are invited by student organizations, departments, concentrations, individual faculty or through the formal Visiting Artists Program whose events for 1984-1985 are listed below:



## 1984

February

Lucy Lippard

Art critic, author and cultural organizer

March

May Stevens

Painter

Matthew Baigell

Art Historian

David Ireland

Architect and Sculptor

April

Douglas Hofstadter

Computer scientist and author

Constance de Jong

Writer and performer

Gerardo Mosquera

Cuban art critic

Randy and Beren Ricci

Performance Artists

Judith Wechsler

Art historian and filmmaker

Diane Hulick

Photography historian and critic

Diamanda Galas

Performance artist, vocalist and composer

May

Jack Burnham

Artist and theorist

Siah Armajani

Artist

September

Komar and Melamid

Soviet painters, conceptualists and performance artists

Slava Tsukerman

Filmmaker (Liquid Sky)

Alex de Jonge

Writer and biographer

Zinoviy Zinik

Writer

Hilda Volkin

Painter and printmaker

October

Lance Hidy

Designer

Bruce Metcalf

Sculptor and jeweler

Ben Joel

Painter

Daniel Flores

Cultural organizer

Martin Espada

Poet

November

Dale Eldred

Sculptor and environmental artist

Harry Mattison

Photojournalist

Joan Brigham

Environmental artist

Chris Janney

Musician and sound artist

Claire Peeps

Photographer

Rosamond Purcell

Photographer

Deborah Cornell

Printmaker

Sidney Peterson

Filmmaker

December

Bartolomeu dos

Printmaker

Santos

Vera Simons

Environmental artist

Alvin Lucier

Composer and musician

Sheila Pinkel

Environmental artist

Lowry Burgess

Environmental and conceptual artist

## 1985

Tony Hepburn

Ceramic artist and sculptor

Carol Motty

Fiber artist and sculptor

Jim Goldberg

Photographer

Joel Sternfeld

Photographer

Zeke Berman

Photographer

John McKee

Photographer

Susan Meiselas

Photojournalist and filmmaker

Flavio Garciandia

Cuban painter

Jose Badia

Cuban painter

Ricardo Rodriguez

Cuban painter

Brey

Howard Fried

Video artist

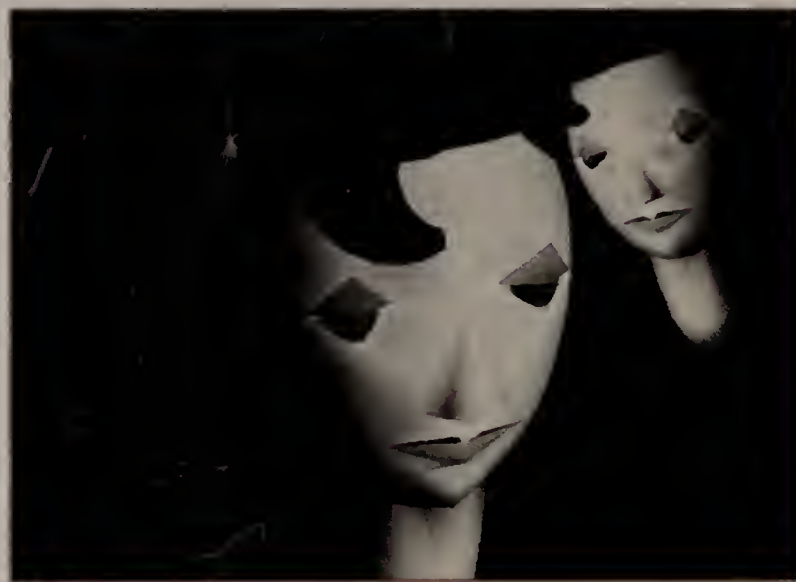
Rita Meyers

Video artist

## Visual Technology Center (VTC)

The VTC conducts advanced educational and applications development programs on computers in the visual arts. It is a research and training environment for emerging media. The VTC is a focus for collaboration between the computer graphics industry and developing artists in the field. It utilizes the resources of New England's high-tech community to present stimulating, often experimental approaches to understanding the new, computer-based graphic media.

Graduate and undergraduate students are encouraged to participate in the Center's programs. The VTC is also available to provide research assistance through its library and telecommunication links to major electronic databases.



*Scott Jacobs & Mary Codd, Women Robots & Wireframe, version of solid models of human heads, modeled on Cubicomp Polycad-10V software with 12-bit high resolution frame buffer; smooth shading and variable light sources effected by experimental software development.*

# COURSES

## COURSE DESCRIPTIONS

### Key:

**100 Level**—These are introductory courses open to freshmen and upper-level students.

**200 Level**—These courses are open to sophomores and above. Freshmen may be admitted with the permission of the instructor.

**300 Level**—For junior and above. Lower level students may be admitted with the permission of the instructor.

**400 Level**—Senior courses which graduate students may also elect. Lower level students may enroll with the permission of the instructor.

**500 Level**—Graduate courses. Lower level students may enroll with the permission of the instructor.

Some upper level courses have prerequisites which must be satisfied before students may enroll in them.

Academic requirements may be waived by the Vice President of Academic Affairs or his/her designee.

**R:**—Required for the course of study under which it is listed.

**E:**—Elective.

Courses are not necessarily offered every year but when registration and instructor availability warrant.

## FRESHMAN CORE PROGRAM

**CP99 Freshman Pre-Semester:** Offered during the month of August (3 weeks) for entering freshmen. The course is in two parts: one-3 hour basic drawing primer course (morning); two-3 hour seminars (afternoon) introducing Massachusetts College of Art faculty and Boston area artists. Gives students a head start on studio work and an introduction to the Core Program. 3 Credits (E)

**CP100 Color Studio:** Explores the phenomena of color as a means of expression. Perceptions of color analyzed. Critique of the use of color in 2D works of art. 3 Credits (R)

**CP101 Design Seminar:** A basic study design course introducing students to fundamental skills in visual communication, form study, research and problem solving. Problems include presentation techniques, theory of composition, applied use of typography and methods to achieve precise visual objectives. 3 Credits (R)

**CP120 Drawing Studio:** Emphasis on drawing as a primary visual language related to all areas of visual communications. Gives equal weight to techniques and traditions in drawing (form) as well as to the development of strong supportive concepts for drawing (content). 3 Credits (R)

**CP121 3D Critique:** 3D critique studies sculptural elements, spatial relationships, and the creation of 3-dimensional objects. Includes basic form language, techniques, processes and critiques. 3 Credits (R)

**CP122 Introduction to Media and Performing Arts—Studio for Interrelated Media:** An exploration of the fundamental elements of media arts—movement, duration, sound, and light. An investigation of interrelated media occurs through rudimentary, hands-on exercises, projects, and class discussion. 3 Credits (E\*)

**CP123 Introduction to Media and Performing Arts—Computer:** An exploration of the fundamental elements of media arts—movement, duration, sound, and light. An investigation of the computer occurs through rudimentary, hands-on exercises, projects, and class discussions. 3 Credits (E\*)

**CP124 Introduction to Media and Performing Arts—Film:** An exploration of the fundamental elements of media arts—movement, duration, sound, and light. An investigation of film occurs through rudimentary, hands-on exercises, projects, and class discussions. 3 Credits (E\*)

**CP125 Introduction to Media and Performing Arts—Photography:** An exploration of the fundamental elements of media arts—movement, duration, sound, and light. An investigation of photography occurs through rudimentary, hands-on exercises, projects, and class discussions. 3 Credits (E\*)

\*Core Program students are required to elect one of the Introduction to Media and Performing Arts courses (CP122, CP123, CP124, or CP125).



## ART EDUCATION DEPARTMENT

**AE100 Introduction to Art Education:** Explores the social, cultural, and political contexts of education. Students look at their own personal histories as cases of specific political, social, cultural contexts, analyze the social pressures that shape education, and compare the impact of various settings (e.g. schools, hospitals, museums) and cultural differences on the learner's experience. 3 Credits (R,E)

**AE101 Sources for Drawing:** A studio/seminar which concentrates on enabling students to tap those sources in their personal development, intellect, and imagination that lead to creative imagery. 3 Credits (E)

**AE102 Introduction to Art College-2D:** For those interested in exploring the offerings and facilities of an art college. Both group and individual instruction in drawing, painting, and some printmaking. Includes observational work from the human figure, natural and man-made objects, imaginative composition and exploratory design. Aims to develop the student's ability to evaluate his/her own work. Discusses art schools and their entrance requirements. 3 Credits (E)

**AE201 Art and Human Development:** Explores aspects of cognitive and psycho-social development of learners through psychological, sociological, and anthropological theories. Theories of development and the nature of art-making is the focus for the course. 3 Credits (R)

**AE202 Materials and Processes:** Enables students to connect art materials and teaching objectives to develop a vocabulary of art in relation to specific problems. Relates materials to age levels and developmental issues. 3 Credits (R)

**AE205 Teaching Crafts:** Investigates traditional crafts and materials adaptable to elementary school children. Ideas are explored as college studio experiences and then related to various grade levels. Attention is given to individual learning modalities and to special needs. 3 Credits (E)

**AE206 Cheap Media:** Investigates media and photography that can be used by children and adolescents in the classroom. 3 Credits (E)

**AE207 Clay and Thematic Teaching:** Concentrates on one medium to explore the variety of ways that people learn. Concepts developed regarding adolescents' relationship to the domain of clay explored for generalization across all media. 3 Credits (E)

**AE211 Memory and Imagination:** Designed to give students a coherent sense of the functioning of their own memories and imaginations using very specific and unique exercises. 3 Credits (E)

**AE/F1B225 Fibers and Cross-Cultural Education:** Students explore the potential of fibers in the classroom through a cross-cultural study of our rich fiber heritage, ranging from traditional and folk modes to unique contemporary approaches. Uses readings, slides, museum trips, lectures, discussions, workshops and individual studio projects. 3 Credits (E)

**AE250 Developmental Observation Lab:** Considers educational decision making. Students are expected to make observations in order to understand the objectives and decisions of teachers in relation to the needs of students. Observation focuses upon stages, ages, group behavior, space and room organization. Individual group interactions are observed. Students are expected to record, interpret, analyze behavior in written form. Two field pre-practicum sites involve younger and older children. 3 Credits (R)

**AE251 Methods Theory:** Explores different learning strategies and styles. Readings and discussion concerning planning, skills, writing lesson plans, evaluation of student learning levels, teacher's role and professionalism, observation and pre-practicum sites. 3 Credits (R)

**AE302 Methods Lab:** Fieldsite pre-practicum provides opportunities for students to apply their knowledge of selecting objectives, writing lesson plans, planning in sequence, actual teaching, evaluation of student learning and of teaching performance. 3 Credits (R)

**AE303 Media Workshop:** Develops skills and concepts in the preparation of instructional or expressive media presentations. Instruction in the use and selection of media. 3 Credits (R)

**AE304 Student Teaching:** Provides instruction and experience in the teaching of art through assignment in one of the student teaching centers. The student works under the guidance of a cooperating teacher and the college supervisor. The semester is divided into two segments in the chosen grade level of certification. 9 Credits (R)

**AE305 Curriculum in the Visual Arts:** Explores the philosophical, socio-cultural, and personal issues that shape teaching practices. Through readings and critical analysis of existing models, students have the opportunity to design individual solutions to curriculum problems in the visual arts. 3 Credits (R)

**AE310 Contemporary Art Criticism:** Investigates the question of objective evaluation relationships between criticism and understanding; contrasting analysis, review and critiques in education. 3 Credits (E)

**AE401 Historical Issues in Art Education:** Surveys correlations between the history of education and the education in art, presenting alternative views of the meaning, procedures, and social utility that education in art was and is believed to have in particular moments within a culture. European and American examples are considered. 3 Credits (R)

**AE402 Designing Community Programs:** Provides a field-based opportunity for students to use educational theory and experience to design, implement, and evaluate independent programs in a community setting. Class meetings are used as a time for assessment and sharing of resources. The objective is to explore other than public school settings, to develop a program in a setting, to develop evaluation tools. The course requires preparation of a written document of actual process and a written extension of alternative routes not taken. 3 Credits (R)

**AE405 Art and Special Education:** Designed to provide an initial experience for students of art, drama, and media who wish to work with children with special needs in a group setting. There is a supervised field placement where students develop techniques for providing creative learning experiences for the children, and a weekly seminar and opportunities to discuss approaches and processes with artists and classroom teachers. Some ways to observe and assess individual children,



group interactions, and classroom environments are explored. 3 Credits (E)

**AE410 Verbalizing About Art:** Focuses on verbal structures; the relationship between making, criticizing, and recording the history of artistic acts. 3 Credits (E)

**AE417 Interdisciplinary Education Through Art:** Explores ways of integrating all school subjects through visual concept formation. 3 Credits (E)

**AE422 Museums as a Research Laboratory - Confronting the uses of the art museum:** Helps the art educator develop tools for understanding, interesting, and involving his/her public in the process of visual literacy. Assumes that a deeper understanding of the needs and interests of one's audience is basic for effective planning and programming. Aims at developing guidelines for researching the triangle between viewer, visual object, and educational program. 3 Credits (E)

**AE423 Psychology of the Viewer:** A review of the literature which explores the growth and change of the viewer's cognitive and emotional understanding of aesthetic objectives. 3 Credits (E)

**AE424 Museum Internship:** Provides a field-based setting in which trained interns can implement and evaluate museum educational programs and administrative policies. Additional seminars are devoted to analysis and discussion of student internship. Prerequisite: Psychology of the Viewer (AE423) or Museum Curriculum (AE425). 3 Credits (E)

**AE425 Introduction to Designing Curriculum for Museums:** Focuses on designing programs for art museums. First, students look at the historical and contemporary functions of art museums within the U.S. Second, students analyze the needs and interests of museum audiences. Third, students plan and evaluate museum curricula. 3 Credits (E)

**AE426 Interactive Video:** Explores the types of intelligence that can be programmed into interactive video images. Analyzes the interaction between the intelligence of the viewer and that of the interactive video. Using this new technology, students learn how to analyze and design video presentations which respond to the user's perceptions and actions. The students work with advanced software programs called "authoring systems" which allows "non-programmers" to craft user-responsive video images. 3 Credits (E)

**AE445 Transformations:** Through studio work and discussion, the course focuses on how an artist can push a single idea through many transformations. Examines the relationship between concepts and materials. Explores art making which crosses conventional media divisions. 3 Credits (E)

**AE446 Drawing from Collections:** Students become aware of attributes of their preferred objects and explore these in new art making experiences. 3 Credits (E)

**AE452 Opportunities for Visual Learning:** Social studies and language arts. A workshop in which existing curricula in these two subject areas provide context for inventing visual learning activities in elementary education. 3 Credits (E)

**AE456 Theater Arts:** A range of skills using improvising, movement, speech, set design, lighting, and make-up that would be productive for the art teacher. 3 Credits (E)

**AE460 The Teaching Artist, Working Strategies:** Open to juniors, seniors, and graduate students in all departments for those students primarily identified as artists who might find themselves teaching and for those identified as teachers who also make art. 3 Credits (E)

**AE466 Introduction to Art Therapy:** To impart an understanding of the theoretical orientations and techniques of art therapy. Classes include an opportunity for practical application of these approaches. 3 Credits (E)

**AE474 Drawing and Psychology of Picturing:** Joins studio to theory and enables the student to examine the decisions made in the process of drawing in relation to controversies in psychological literature. 3 Credits (E)

## **CRITICAL STUDIES**

### **Art History (Area A)**

**CSA100 Contemporary Art:** An introduction to issues of modern art, concentrating on the Post World War II period. 3 Credits (R)

**CSA101 Analysis and Style in the Visual Arts:** A course introducing the student to the vocabulary of visual analysis and to the historical succession of styles in Western Art. 3 Credits (R)

**CSA205 Ancient Art:** A survey of the culture and art of the early civilization of Mesopotamia, Egypt, Greece and Rome. 3 Credits (E)

**CSA210 Art of the Middle Ages:** A study of the art forms produced in Europe from the end of the Roman Empire to the beginning of the Renaissance with emphasis on the wide variety of cultures which combined to create Byzantine, Romanesque, and Gothic Styles. 3 Credits (R,E)

**CSA/MP259 Television, Video, and Art:** A critical study of the growing role of video in the art world over the last decade. An analysis of television as a major mode of visual and social interchange in contemporary America. 3 Credits (E)

**CSA260 Afro-American Art:** The development of the art of black Americans from slavery to the present. 3 Credits (E)

**CSA270 Renaissance Art:** The history of the art forms produced during the early and high Renaissance, both north and south of the Alps. 3 Credits (R,E)

**CSA275 History of Photography:** A basic introduction to the history of photography from the inventions of Daguerre and Fox Talbot to twentieth century masters. The course addresses problems and issues arising from the different techniques of and the interrelationships between art, photography, science, and society. 3 Credits (E)

**CSA277 Baroque and Rococo Art:** A study of painting, sculpture and architecture of the 17th and 18th century. The 17th century includes Italian Baroque, French Classicism and the Golden Age of Dutch art as exemplified by Bernini, Poussin, and



Rembrandt. Study also includes a survey of 17th century philosophy and a look at the art and Court of Louis XIV. The 18th century includes French Rococo, the decline of Italian Art, the rise of Naturalism and origins of Romanticism. 3 Credits (E)

**CSA308 Oceanic Art:** Explores the magical, the mystical, often robust, sometimes delicate, forms that reflect the loves, fears, hopes and beliefs of the Polynesians, Melanesians and Aborigines of Oceania as well as the primitive and sophisticated arts of Southeast Asia. 3 Credits (E)

**CSA309 Art of the Ancient Americas:** Explores the art forms used by the peoples of the Ancient Americas. The areas covered include the Arctic Indians and Eskimos, the Indians of the Northwest coast, the Southwest, the Plains and the woodlands. 3 Credits (E)

**CSA320 African Art History:** An examination of the forms (principally masks and sculpture), styles and traditions of selected tribes of Western and Central Africa within their cultural context. 3 Credits (E)

**CSA321 History of Modern Architecture:** A study of modern architecture from Art Nouveau, Louis Sullivan and the Chicago School to the great innovators of 20th century architecture. The most recent ideas and visions of Paolo Soleri, Moshe Safdie, and Robert Venturi are also examined. Students are encouraged to study new Boston architecture. 3 Credits (E)

**CSA322 Asian Art:** Covers some of the major contributions of India, China, and Japan to the History of Art. The architecture, sculpture, and painting of East Asia is considered from historical, cultural, and religious perspectives. 3 Credits (E)

**CSA323 Seminar in Asian Art:** A research seminar in selected topics in Asian art. Pre-req. One upper level art history course. 3 Credits (E)

**CSA326 Modern European and American Sculpture:** Surveys the development of modern sculpture with emphasis on major sculptors from Henry Moore to the present and traces the development in sculpture of "isms" in general art history - cubism, futurism, constructivism, etc. Attention is paid to distinctiveness of sculptural issues. 3 Credits (E)

**CSA350 The Romantic Era:** A study of the revolutionary developments in the visual arts during the late 18th and 19th centuries in the West, with some review of earlier contributing forms incorporated in the romantic, medieval and classical revival movements in the visual arts. 3 Credits (E)

**CSA351 Aesthetics of Landscape Photography:** Explores the idea of "nature" in photography. Discusses the following questions: What constitutes a landscape? Why do human beings wish to record landscapes? How should the photographic landscape be talked about? How has the approach to landscape photography changed from the sublime and picturesque view of Carlton Watkins and Edward Muybridge in the 19th century to the maps of experience and topographic views of Jo Deal and the conceptual work of Marcia Resnick and John Pfahl in the 20th Century. 3 Credits (E)

**CSA355 Japanese Art:** This course surveys the artistic traditions of Japan from an historical, cultural and decorative perspective. Emphasis is placed upon traditions native to Japan. 3 Credits (E)

**CSA356 Modern European Painting:** Classical mimesis to collage: revolutions in European painting from David to Picasso with excursions into graphics, photography, music, and literature. 3 Credits (E)

**CSA360 History of Western Architecture:** Considers various aspects of Western architecture from the earliest times to the present. Each work is analyzed in terms of style, but attention is also given to the history and background of the civilization which produced the style. Particular emphasis is placed on the development of modern architecture from new engineering discoveries in the 19th century to the most advanced theories of our own time. 3 Credits (E)

**CSA370 Myth, Symbol, and Image:** An introduction to methods in the field of iconographic research in the visual arts. Material is drawn primarily from the art of the West but comparisons are made with the art of other cultures. 3 Credits (E)

**CSA380 Images of Women in Art:** An investigation of the way women have been depicted in art and to what extent and how the images of women in art have reflected social reality. Based on examination of imagery of and by women. 3 Credits (E)

**CSA382 History of American Art:** Examines American painting, sculpture and architecture from colonial times to the present with particular emphasis on the New England heritage. Encourages independent projects relative to colonial Boston, Bulfinch's Boston, and Victorian Boston. 3 Credits (E)

**CSA395 Avant-Garde Art:** An exploration of the development of avant-garde art in Europe and America. The course begins with French art at the time of the Revolution, traces the relationship between artists and politics in that country during the 19th and 20th centuries, expands to look at similar issues in early 20th century Russian, German, and Italian art, concludes with a history of avant-garde art in the 20th century United States. 3 Credits (E)

**CSA400 Directed Study in Art History:** An opportunity for seniors having a solid background in 200 and 300 level Art History courses to do research on a topic of their own choosing. The course requires 8 meetings during the semester with the supervising instructor and a final written report of the research undertaken. 3 Credits (E)

**CSA401 Art History Practicum:** All art history majors are required to undertake practical directed study for 6 credits in the senior year. The practicum will be planned and scheduled by students under the supervision of their art history advisor. Students may arrange for apprentice or intern positions with museums, galleries, publishing houses, and similar institutions. Students also have the option to propose subjects for investigation that could form the basis of a senior thesis for practicum credit. 6 Credits (R)

**CSA450 Art History Research Seminar:** A research seminar required of all senior art history majors and open to seniors and graduate students from other departments by permission of the instructor. 3 Credits (R)

**CSA451 Philosophy of Art:** The course explores the study and terminology of aesthetics. Particular attention is directed at the relationship between artist and audience, creative act and aesthetic experience, and between art and life. Students are assigned readings and required to write papers on assigned topics. 3 Credits (R,E)



**CSA452-552 Theories of Art Criticism:** Particular key theories in art criticism are studied. Readings and discussion are related to contemporary art and social contexts. The course follows a sequence from the ancient world to 19th century. 3 Credits (E)

**CSA467 Design as History:** Based on the theory that concepts of design are not innate but, rather, are intellectual products of human history. Slide illustrated lectures survey the development of formative modes within social contexts. Students write research papers on designed objects and papers based on interviews with professional designers. 3 Credits (E)

### **Social Sciences (Area B)**

**CSB150 American Thought and Government:** Examines American political, intellectual, social and economic history from the 18th century to the 20th century. 3 Credits (R)

**CSB207 History and Appreciation of Western Music:** No formal background in music is required. Students listen to recordings of the great masters, discuss and analyze them, and learn something about the aesthetics of structured sound. Baroque, Classical, Romantic and Modern periods are covered. 3 Credits (E)

**CSB253 American Society:** This course is taught from an outsider's perspective. Students are asked to look at American society free from prejudice and open to questioning. The course combines a theoretical analysis of a more general nature with the focus on ongoing social and political events. Two main sources of information are used: sociological studies on American character and problems and the daily press. Current headlines are put in the context of theoretical analysis. 3 Credits (E)

**CSB280 Introduction to Psychology:** Life-oriented course aimed at the adjustment of the individual to his/her environment through a study of the determinants of behavior. Consideration is given both to physical and psychological development of individual differences as determined by heredity and environment; to motivation, the emotions, behavior disorders, personality, thinking processes involving learning, remembering, and forgetting; and to principles of mental health. 3 Credits (R,E)

**CSB311 Strategies for Social Change:** Analysis of the potential for progressive political and social change in America. 3 Credits (E)

**CSB333 Social Psychology:** Explores fundamental questions in social psychology: what is a human being; what is culture; what is a group. The focus is on the relationship of the individual to the group when both are changing. 3 Credits (E)

**CSB351 Intellectual History of Modern Europe:** Major trends in Europe from the French Enlightenment to present day. 3 Credits (R,E)

**CSB354 Marxist Perspectives on Art:** An introduction to the relationship between art and politics. Emphasis on the application of Marxist ideas and categories to the arts. 3 Credits (E)

**CSB357 Civil Liberties:** Analyzes the relationship between the individual and the law. Shows how and why the law is "political." Studies the effects of politics and economics on the issue of constitutional rights. 3 Credits (E)

**CSB358 Psychology of Perception:** Exploration of problems of perception; visual, auditive, olifactory. Analysis of the effects of culture on perception. Emphasis on visual and aesthetic perception. 3 Credits (E).

**CSB359 Technology and Change:** How technological advancement triggers social, economic, political, and intellectual and artistic change. Key inventions and their significance: from the irrigation canal and the ox-driven plough to nuclear energy and the computer, from Egypt and the Ancient Near East to the uncertain present. 3 Credits (E)

**CSB360 Physical Anthropology and Archeology:** An introduction to the concepts, principles, and major areas of anthropology with theories relating to the origin and evolution of man. Comparative primatology. Evolution and distribution of fossil man with a survey of prehistoric cultures of Africa, Asia, Europe, and America. 3 Credits (E)

**CSB362 Cultural Anthropology:** An introduction to the concepts, principles, and major areas of anthropology with comparative study of social structure including an analysis of kinship, marriage, community organizations, political and economic institutions, and religion. 3 Credits (E)

**CSB370 Anthropology of Religion:** A study of primitive religions with special emphasis on the relationships between religion and cultural patterns. Divination, witchcraft, and shamanism, souls, ghosts and death, ancestor worship and totemism. 3 Credits (E)

**CBS372 Culture, Society and Art:** The social world, the historical time, and the culture milieu are all present in the work of art. Does the work reveal them in any way? Can the work be fully understood and accurately interpreted without them? How relevant is the study of the broader social context of art? 3 Credits (E)

**ZBS375 Peoples and Cultures of Africa:** A study of the peoples of Africa: their geographic background, historical development, cultures and their subsistence and technological systems. 3 Credits (E)

**CBS379 Cultural Heritage of Latin America:** A study of the cultural heritages of the people of Latin America. The major emphasis of the course is on the Indian and Iberian background and the social and cultural development of colonial Latin America. 3 Credits (E)

**CBS396 History of Science:** Studies the development of selected areas of scientific inquiry which have had the greatest effect on the social, cultural, and intellectual progress of western civilization. 3 Credits (E)

**CBS398 The Reform Spirit in American Life:** A social history. A study of the changes in American life and attitudes illustrated by the development of the major reform movements from the 18th century to the present; emphasis on the reform of the criminal codes, prison reform, women's rights, anti-slavery and abolition in the pre-Civil War period, and public health, civil rights, suffrage and prohibition in the Progressive, New Deal, and New Frontier eras of the 20th century. 3 Credits (E)

**CSB400 Directed Study:** Provides seniors with an opportunity to read widely in some areas of social sciences without the structure or time restrictions of class meetings. 3 Credits (E)



## Literature, Film, and Writing (Area C)

**EP100 Enrichment Program:** The Enrichment Program is designed to teach and review fundamental grammar, reading, writing, and critical thinking skills in order that students can meet the Critical Studies departments' academic standards for entering freshmen. 1 Credit

**EP101 Introduction to Literature:** This reading course and EP100 constitute the Enrichment Program. This portion of the program is a developmental workshop in critical reading improvement skills to prepare students to meet the academic standards for entering college freshmen. 1 Credit

**CSC100 Written Communication:** Emphasizes the writing of correct and effective English. Six to eight themes are required in addition to reading and discussion of outstanding pieces of fiction and non-fiction. Writing assignments range from subjective to research topics. 3 Credits (R)

**CSC200 Western Literary Traditions:** An exploration of the sources of Western European culture through a survey of some of the literary masterpieces of the past. The aim of the course is to place in perspective contemporary modes of thought and creative expression. 3 Credits (R)

**CSC203 Film Viewing and Criticism:** A critical study of film as part of the humanities. Class meeting consists of films, evaluations, and discussions. 3 Credits (E)

**CSC214 Drama Workshop:** A workshop in which class members participate in a play and prepare review papers. 3 Credits (E)

**CSC215 Modernism in American Literature:** A course on "The Wasteland and Beyond" focuses on major modernist writers who emerged in the early part of the 20th century - writers of fiction, poetry and plays. Concentrates on several contemporary figures. 3 Credits (E)

**CSC301 Documents of Modern Art:** Traces the cultural revolutions of the beginning of the twentieth century through the theory and practice of artists in various disciplines: literature, art, film. Particular emphasis on Cubism, Expressionism, and Surrealism. 3 Credits (E)

**CSC304 Great Directors and Their Films:** Examines the contemporary thesis that the film director as author or "auteur" is the sole creative artist of consequence in the art of the cinema. 3 Credits (E)

**CSC306 Fiction into Film:** Students view a series of feature films adapted from novels and discuss the artistic problems and challenges in adapting a work from print to film. 3 Credits (E)

**CSC309 Comic Spirit in Literature:** Examines the form and the particular intentions of several novels from several countries and periods of history. 3 Credits (E)

**CSC310 Modern Poetry:** An examination on "modernity" in poetry growing out of the 20th century crisis in faith and reflected particularly in competing American style. 3 Credits (E)

**CSC312 Creative Writing:** Explores in workshop form drama, fiction, and non-fiction. Students' works read and discussed in class. Constructive criticism given and revisions encouraged. 3 Credits (E)

**CSC313 Contemporary British and Irish Literature:** Students read fiction by contemporary British and Irish writers. The works reflect the social and cultural changes with the British empire. Selections are made from the works of Joyce, Burgess, Sansom, Trevor, Moor, Lessing, Scott, Spark, O'Connor, O'Brien, Greene, and Wilson. 3 Credits (E)

**CSC314 Advanced Creative Writing:** Open to students who have had CSC312 or who submit a writing sample for the instructor's consent. The focus of the writing assignments is on fiction, long and short. 3 Credits (E)

**CSC315 Modern European Literature:** Designed to acquaint the student with the best modern and contemporary literature from such European countries as France, Italy, Spain, U.S.S.R., Czechoslovakia, Rumania, and Germany. 3 Credits (E)

**CSC317 Third World Literature:** Designed to familiarize the student with the anthropological, religious, aesthetic, and political ideas of Third World countries as revealed in their literature. Novels, short stories, poetry and some drama are studied. The works come from Japan, China, India, Pakistan, Africa, the Caribbean, and Latin America (chiefly Mexico, Cuba, Argentina, Brazil, and Chile.) 3 Credits (E)

**CSC319 History of American Film:** The history of film is the history of the birth, growth, maturity, and achievements of a new art form. From its very beginnings, film has been an instrument of propaganda, social realism, perceptual reality, and illusion. This course deals primarily with the growth of American film, using developments in the international community as they are important in the development of film in America. The span of time covered is 1895-1950's. 3 Credits (E)

**CSC320 Poetry Workshop:** A course designed to teach the student poetic form and structure. 3 Credits (E)

**CSC322 Shakespeare on Film and In Print:** Film versions of the following plays are studied side-by-side with their printed texts: *Richard III*, *A Midsummers Night's Dream*, *Henry IV Part I*, *Henry V*, *Hamlet*, *King Lear*, and *The Tempest*. The course gives some attention to the history of Shakespearian play production. 3 Credits (E)

**CSC323 German Expressionism:** Concentrates on the ways in which German Expressionist painting, drama, and film relate to one another and to the social and political history of Germany between 1900 and 1934. Special emphasis is placed on the artists of The Bridge and Blue Rider groups and on Beckman, Gross, Steinhelm, Kaiser, Brecht, Wederkind, *The Cabinet of Dr. Caligari*, and the films of Fritz Lang. 3 Credits (E)

**CSC324 Writing About Art:** Critical thinking and writing about exhibits, performances, and issues in contemporary art, film, theatre, literature and criticism. Students choose exhibits and performances to be studied. 3 Credits (E)

**CSC325 American Renaissance Literature:** The study of literary masterpieces produced in mid-nineteenth century America. Emphasis on conflicts that go back to Puritan past even as they are relevant to psychological and social issues of today. 3 Credits (E)



**CSC335 Fat Novels, Skinny Poems:** Two dichotomous traditions, the exhaustive magisterial novel and the elusive, minimalist poem considered, respectively as the cat and mouse of language. This course is an introduction to sophisticated reading. Novels include Leo Tolstoy, *Anna Karenina*; James Joyce, *Ulysses*; Vladimir Nabokov, *Invitation of a Beheading*; Gabriela Garcia Marquez, *A Hundred Years of Solitude*. Poems include Matsuo Basho, "The Narrow Road of Oku"; Isa, "The Year of My Life"; Emily Dickinson, "Final Harvest." 3 Credits (E)

**CSC338 History of Performing Arts:** Surveys the development of theater and performing arts from primitive rites and rituals to contemporary performance arts. While dramatic texts such as the Greeks, medieval drama, Shakespeare, Moliere and others are studied, the focus of the course is on performance technique. Students read extensively, make written and oral presentations and create a short performance work during the semester. 3 Credits (E)

**CSC339 Intermediate Expository Writing:** A course for students who have passed Written Communications and who are interested in strengthening their writing skills and refining their writing style. Readings from prose, fiction, poetry, and drama are used to develop a critical understanding of some of the range of themes and techniques developed by other writers and to stimulate the student's development. 3 Credits (E)

**CSC340 Advanced Film Criticism:** A seminar designed for students of film who have had several courses in film viewing and analysis and are prepared to discuss in detail significant critical theories. Film criticism has advanced to such a state of sophistication and complexity, involving philosophical and aesthetic theories, that it demands close study and discussion. Various old and new theories are studied in order to note concerns and the new directions film criticism has taken. 3 Credits (E)

**CSC355 Japanese Fiction:** Designed to familiarize the student with the literature of diary writing, dissociation of feeling, modernization versus tradition, aesthetics and conformity. Course acquaints the student with the strangely shaped novels of Japan and the different values expressed in the literature. 3 Credits (E)

**CSC357 Surrealism in Contemporary Latin-American literature:** Students read fiction by contemporary Latin-American writers who use surrealism, mythology, symbolism, and dreams. Selections are made from the works of Marques, Fuentes, Onetti, Paz, Puig, Bombal, Vargas-Lhosa, Machado and Neruda. 3 Credits (E)

**CSC400 Directed Study:** Provides seniors with an opportunity to read widely in some areas of literature without the structure or time restrictions of a class meeting. Consent of instructor. 3 Credits (E)

## **DESIGN DEPARTMENT**

**DE201 Calligraphy:** A first study of the elegant 15th century humanistic hand known as the Cancelleresca Corsiva. The alphabet used in the course is an extension of the work of such 15th century writing masters as Arrighi, Tagliente, Palatin, Mercator and Yciar. 3 Credits (E)

**DE212 2D Design:** Problem solving as an approach to the 2D design process. An introduction to the techniques of research, idea generation and evaluation, development and communication. Continued attention to craft, skill development and material application is expected. 3 Credits (R)

**DE213 3D Design:** Approaches 3-D design process through problem solving. Objectives include: research, idea generation and selection/evaluation, design development and visual communication. 3 Credits (R)

**DE214 Technical Drawing:** Basic instrumental drawing using the vocabulary of standard drafting procedures lines, letters, symbols, and numbers to convey technical information. 3 Credits (R,E)

**DE224 Conceptual Drawing:** Considers how to mentally and physically visualize concepts. Stresses drawing and keeping a sketch pad. 3 Credits (R,E)

**DE226 Manufacturing Processes:** An engineering production course in two parts. Part 1 includes casting and molding techniques for metal and plastics. Part 2 discusses production techniques, selection and use of modern machine tools, dies, jigs, and fixtures. Includes field trips to typical plants. 3 Credits (R,E)

**DE227 Architectural Structures 1:** Introduces construction at a domestic scale, through lectures, slides, and field trips. Students learn sufficient wood and masonry building techniques to design a small wood frame building. Structural calculations include sizing of members by stress analysis and beam equations. Assignments include scale drawings, models and calculations. 3 Credits (R,E)

**DE253 Concepts in Wood:** A course designed to give equal attention to technical and conceptual elements of constructions in wood. Wood is combined with other media as required by the project, and experience with hand and power tools is included. 3 Credits (E)

**DE261 Copywriting for Designers:** Writing headlines and short paragraphs for advertising, public relations, and visual presentations in class exercises in print, radio and television media; guest lectures; field trips to ad agencies. 3 Credits (R,E)

**DE285 Human Figure in Illustration:** A course to aid the student in learning more about drawing the human figure in a variety of situations. Basic anatomy is introduced. Illustrative in concept. 3 Credits (E)

**DE301 Advanced Calligraphy:** A continuing study of the 14th century Humanistic (Chancery Cursive) Alphabet with advanced work in skill and concept formation and the shaping of graphic metaphors. Students are encouraged to increase their skills with the Chancery Hand and to develop individualized brush and pen alphabets. Special emphasis on pen and brush majuscules based on the Trajan letters as well as a study of gold leaf techniques. Pre-req. DE201 3 Credits (E)

**DE303 Package Design:** A program in the creation, design and definition of the package as a form of communication. Construction methods, surface design, product effects and materials are studied. Psychological, marketing and merchandising components of a package and a program are given attention. Students are required to design, construct and present a variety of packages. The use and effect of color, typography, and visual aspects of the package are experienced. As the program develops,



more realistic problems are assigned with more attention given to the total research, analysis, construction, design and evaluation processes. 3 Credits (E)

**DE309 Design and the Computer (Computers & Visual Communication):** Surveys major topics related to computers and graphics professionals; topics include history, technical background and transcending jargon, consumer skills, education software (LOGOS), A/V presentation techniques, fine arts, teletext and video-disks, the animation process and future trends. 3 Credits (E)

**DE310 Computer Graphic Workshop:** A "hands-on" course for students to explore the making of graphic art using the computer to generate, modify, enhance or retouch images. Students are encouraged to use auxiliary equipment with the computer and to experiment with various ways that the computer can be used in the generation of projects. Pre-req. DE309 or equivalent experience. 3 Credits (E)

**DE325 Research:** Develops a process for defining a senior degree project through exposure to societal issues, gaps in technology and systematic search of current design literature. 3 Credits (R)

**DE335 Publishing and Periodical Design:** Explores the development of multiple page format publications. The various publication formats are analyzed to determine construction of publications, i.e. editorial-visual mix, editorial-visual advertising balance, format consistency and grid structure. Guest lecturers and field trips to publishing house and printer. PERT charts as production control are studied and developed. 3 Credits (R,E)

**DE350 Building Component Design:** Construction and detailing of architectural elements for industrial, architectural and interior designers. Lectures and assignments using drawing and modelling techniques to design and detail elements such as modular furniture, cabinetry, hardware, partition systems, wall infill systems, greenhouse systems, etc. 3 Credits (R,E)

**DE354 Interior Architecture:** Varied architectural spaces and styles are studied with the end result being the design and re-design of space in two-dimensional or three-dimensional form. 3 Credits (E)

**DE355 Exhibition Design:** An introduction to the multidisciplinary field of exhibit design and construction for museums, trade shows, and other learning or recreation environments. Slide presentations, guest lecturers and on site visits augment technical instructions on topics such as exhibit techniques, construction and transport methods and programming and evaluation of designs. Presentation techniques such as renderings, models and storyboards are learned through exhibit design projects assigned to individuals or teams of students. Pre-req.: successful completion of required 1st & 2nd year design courses. 3 Credits (R,E)

**DE359 Color Theory and Application:** An overview of different color theories exposing the student to the terminology, sources, and methods of application of color in both pigment and light forms. 3 Credits (E)

**DE360 Typography:** Professional use of typography as a graphic image. Exposure to a variety of type and in integrating typography with other graphic arts. Introduction to the history of the written image and typography through slides and discussion. Introduction to photo headlines and current word processors. Type rendering and specification. Developing criteria for choosing appropriate typeface. 3 Credits (R,E)

**DE365 Audio-Visual Communications:** Practice in using 35mm slides and sound equipment. Develops ability to formulate and visually communicate a concept. 3 Credits (E)

**DE370 Nature's Packages:** Stimulates the students' design sense and intuition through the exploration of nature's design systems. Drawing from personal observation of organic objects. Introduces structure as a new ordering principle. 3 Credits (E)

**DE375 The Artist & The Book:** Exploration of the book form. Work may be completed in any medium or combination of media. Conventional bookbinding and experimental presentations investigated. Each student is required to complete a book. 3 Credits (E)

**DE380 Documentary Drawing:** Drawing which deals with documentary ideas and the examination of everyday life situations. Drawing done on location supplemented with work done in the studio. The students learn to sharpen sense of observation and use the material gathered as a source on information for finished compositions. Illustrative in concept. 3 Credits (E)

**DE391 Rendering:** Architectural rendering of interior and exterior views of the built environment for students of architecture, interior design and illustration. Students work with black and white and colored media to produce renderings from actual sites, photographs or plans. Perspective and axonometric techniques are discussed. 3 Credits (E)

**DE400 Senior Teaching Assistants Lab:** Develops foundation design teaching skills through observation and studio critique sessions. 3 Credits (E)

**DE409 Programming Computer Graphics:** Hands-on experience with graphics programming on microcomputers. Techniques of graphics image creation and animation using Apple Computers plus special graphic devices. Languages used include Applesoft-Basic, Disk Operating System (DOS) and a variety of special software systems for artists/designers. For students with no prior programming experience. Pre-requisite: None, but students are advised to take DE309 prior to or concurrently with DE409. 3 Credits (E)

**DE410 Computer Graphics Programming Workshop:** Finished artwork is not the required goal for this workshop but rather acquisition of knowledge relating to the capabilities of computers. The goal is a working knowledge of computer hardware and software leading to personal ease with basic operations and ability to design or modify interactive graphic systems. Pre-req. DE309 or equivalent experience. 3 Credits (E)

**DE411 Advanced Computer Graphics:** Independent study opportunities for qualified students to pursue applications in art/design projects with a variety of computer hardware and software systems. Available systems include microcomputers (with disk drives/light pens/graphic tablets), digital phototype setting, word processing and page make-up and composition systems. Opportunities for remote data communications via telephone can be considered. 3 Credits (E)



**DE412 Corporate Identity:** The purpose of this course is to expose the student to the design and application of symbols and/or graphic standards, and the techniques, methods and rationale behind a successful identity program. 3 Credits (R,E)

**DE455 Advanced Package Design:** More advanced study of the commercial definition and application of the package. Extensive concentration on product, marketing data and target consumers. Increased exposure to materials/process and manufacture. 3 Credits (E)

**DE459 Marketing:** A lecture discussion course designed to introduce the student to the basic principles of marketing and all its related activities. The nature of marketing, the cause and effect of human behavior on the market, product development and policies, management, decision-making, legal aspects, pricing distribution and research are discussed. The case study method is used as part of the analysis process. 3 Credits (R,E)

**DE460 Advanced Color:** In this course color is dealt with as an element of form, with special attention given to its expressive and emotional qualities. The other components, form, principles of organization, content and meaning are also explored in order to acquire an understanding of their expressive potential. 3 Credits (E)

**DE461 Type Design:** Basic concepts of typeface design are explored through the creation of alphabets and logotypes. Analytical drawing and rendering skills emphasized. Class discussions and field trips to manufacturing facilities and studios. 3 Credits (E)

## **Illustration**

**IL205 Media Techniques:** Introduces illustration students to the practical application of a broad range of media through demonstrations and comparative studio assignments. 3 Credits (E)

**IL220 Introduction to Illustration:** Introduction to professional illustration with emphasis on basic ideas, technique, media and skill development. 3 Credits (R)

**IL310 Illustration:** Introduction to professions of illustration with emphasis on basic ideas, technique, media and skill development. 3 Credits (R)

**IL311 Drawing and Painting for Illustrators:** Designed to build drawing and painting skills as they apply to visual communication - illustration. 3 Credits (R)

**IL320 Illustration:** Sets the role of the illustrator as a communicator in the field of public information. Problems deal with illustration in advertising, book, and educational aids. 3 Credits (R)

**IL321 Graphic Design for Illustrators:** Creative idea development course with attention given to typography in combination with imagery, illustration and composition. 3 Credits (R)

**IL323 Cartooning:** After initial required experience in techniques and design, students develop in areas of their choice. Although principally a workshop, includes discussion on outstanding cartoonists in the past and present. 3 Credits (E)

**IL410 Illustration:** Students work on problems (grouped and serialized illustration) selected from personal interests and designed for specific audiences. 3 Credits (R)

**IL411 Book Illustration:** Using available published or other written material as text, each student completes the designing and illustrating of a book; emphasis placed on the research needed to create pictures for an identifiable population and a specific conventional method of reproduction. Also required are variations on chosen medium, and storyboards as comprehensives. Bookbinding demonstrated and preparing camera ready art reviewed. 3 Credits (R,E)

**IL412 Illustrating Children's Books:** Deals with all aspects of illustrating children's books. Students gain practical experience in the various stages of book design and illustration, from initial conceptualization to the finished book. Explores a variety of media and techniques. 3 Credits (E)

**IL420 Illustration Portfolio:** Emphasis on portfolio material based on the student's choice of direction. Through a series of discussions with the instructor and presentations of professional people in the field, standards and expected performance are discussed. 3 Credits (R)

**IL450 Senior Degree Project:** Major research project required of all senior design majors. Projects may center around the interests of the student, but need to be far reaching and scholarly. 6 Credits (R)

**IL474: Cartooning:** Students develop a portfolio for an agency or publisher as part of this course. Although this is principally a workshop course, it includes several short slide talks on outstanding cartoonists from the past and present. Attention is also given to an analysis of humor and how it can be presented graphically. 3 Credits (E)

**IL490 Medical Illustration:** Acquaints the student with some of the techniques used and stresses the importance of anatomical detail. 3 Credits (E)

## **Graphic Design**

**GD220 Introduction to Graphic Design:** Introduction to graphic concepts and their creative development as specific, visual communication. 3 Credits (R)

**GD301 Visual Communication for Designers:** A study in visual perception in communication. Analyzes the human condition in its response to symbols and signs (semiotics) and their use in the marketplace. Deals with foundation of imagery, from its history to application and its use as an effective and important component to advertising programs, package design, corporate identity and all forms of communication(s). 3 Credits (R,E)

**GD310 Graphic Design:** Introductory junior level course in graphic design, primarily concerned with development of students planning to be design directors. Class involved with application of basic design principles to projects which have been chosen to realistically reflect the range of assignments the designer could be expected to work on in a studio, agency or in-house design



situation. 3 Credits (R)

**GD311 Graphic Design:** Introduction to comprehensive visual design planning and image articulation approached through a set of given problems with stated objectives. The character of problem definitions, method of analysis, and conversion to graphic teams relative to an individual approach are explored. Comprehensive images formed, refined, and criticized in discussion group and full class formats. 3 Credits (R)

**GD320 Graphic Design:** Continuation of GD310, primarily concerned with development of students planning to be design directors. Class involved with application of basic design principles to projects which have been chosen to realistically reflect the range of assignments the designer could be expected to work on in a studio, agency or in-house design situation. 3 Credits (R)

**GD321 Graphic Design:** More advanced study of the art of graphic communications, typography, design and the relationship of its effect on the reflection of socio-economic forces in society. Attempts made to define the role of the designer in this area now and in the future. Emphasis on the design and thinking processes. Study of direct applications of media forms of communication in the area of print. Emphasis is placed upon the role of the designer-communicator in a rapidly changing technological-electronic society. 3 Credits (R)

**GD351 Production and Layout:** A basic course in the preparation of mechanicals and the development of layout concepts emphasizing the integration of typography and visual imagery. Through class problems, lectures, demonstrations, and field trips the student considers alternatives in the preparation of camera ready art, typography, uses of illustrations and photography copyfitting and printing processes. 3 Credits (R,E)

**GD410 Graphic Design:** Advanced study into the application of graphic design and visual communications to contemporary problems. Both two and three dimensional areas are explored and the effects of light, time and space upon communications problems. The use of multi-media techniques to project conceptual ideas. Students are encouraged to write study programs and concentrations. Pre-req. DE224 3 Credits (R)

**GD414 Advertising Design:** Explores problems that are typical of those that advertising agencies deal with on a daily basis. Interrelationship of the solution to a real agency problem. Along with informal talks with art directors and visits to Boston agencies, the development of individual definitions and sets of judgements about advertising is part of the professional orientation of the course. 3 Credits (R,E)

**GD420 Graphic Design-Portfolio:** Structured for senior graphic design majors for the preparation of a portfolio based on personal strengths and interests, professional standards, and postgraduate objectives. Students produce and assemble a portfolio with regular review and guidance of the instructor as well as that of professional design critics. 3 Credits (R)

**GD450 Senior Degree Project:** Major research project required of all senior design majors. Projects center around the interest of the student, reflecting strengths and/or voids in development but having validity and value as a research project. Study areas may be visual in nature. Students meet weekly with faculty advisor. Set dates for various design inputs and presentations defined, scheduled during the design development phases of work. 6 Credits (R)

## **Architectural Design**

**AD223 Introduction to Architecture:** Introduction to issues of form, sociology, place, material, community, landscape, and ecology as they affect architecture. Lectures, slides, field trips and critiques of existing buildings are supplemented with controlled design exploration problems using specified architectural parts. 3 Credits (R)

**AD310 Architectural Design:** Students learn to select and measure site, develop preliminary and final designs for required programs, and produce final scale drawings and models. Problems are small to intermediate size buildings using ground forms, post and beam, wood and masonry. 3 Credits (R)

**AD317 Architectural Structures II:** Continues from DE227 with steel construction and calculation for steel beams and columns. Plumbing and electricity are covered and students are expected to do a renovation design dealing with these mechanical systems. 3 Credits (R)

**AD320 Architectural Design:** Students design moderately complex buildings for urban or suburban site, using wood and concrete, with residential and mixed use requirements in urban or suburban context. 3 Credits (R)

**AD327 Architectural Structures III:** Continues from AD317 with long span construction and truss calculation. Heating, air-conditioning, solar energy, and architectural research are discussed with related design assignments. 3 Credits (R)

**AD329 Freehand Drawing for Designers and Architects:** Focuses intensely on the development of naturalistic free-hand drawing as a means for the architect, urban planner, designer, and illustrator to develop his or her capacity to analyze the structure and form of three-dimensional objects and contexts. 3 Credits (E)

**AD334 Landscape Design:** An introduction to landscape design with lectures, slides and field trips on the history and development of landscape, the use and care of landscape materials and the design of external and internal or atrium landscapes. Students are assigned progressively more challenging projects in design and learn drawing, specification, and modelling techniques for presentation. 3 Credits (E)

**AD410 Architectural Design:** Architectural design problems of increasing complexity and size, with more emphasis on programming research are assigned. Topics may include community or urban design problems and long span or taller structures in steel or concrete. Pre-req. DE224 6 Credits (R)

**AD417 Architectural Structures IV:** Continues from AD327 with construction and calculation methods for concrete. Construction scheduling, site work, acoustics, and architectural preservation are among topics assigned. 3 Credits (R)

**AD420 Architectural Design Portfolio:** In conjunction with AD450 to develop a visual record of the student's drawn and modelled work for job and graduate school applications. 3 Credits (R)



**AD450 Senior Degree Project:** A major architectural design project of some complexity is proposed and undertaken by the student after required faculty approval of the problem. The student develops the problem, researches it, prepares the program, and designs a building or a renovation to satisfy the program, and publicly presents the work with models, finish quality drawings, slides, and other techniques. 6 Credits (R)

**AD460 Adaptive Environments:** This course provides students (having little or no design experience and who do not necessarily intend to enter the design profession) the opportunity to understand how designs evolve. The intent is to demystify this process, and to help students become aware of how environments inhibit people from achieving goals or encourage them to do so. 3 Credits (E)

### **Fashion Design**

**FD201 Fashion Theory & Analysis:** Introduces concept of fashion in contemporary society. Attention to color and design. Includes theories of fashion movements, origins of trends, and the use of professional nomenclature. Stresses development of a personal and professional philosophy of clothing. 3 Credits (E)

**FD203 History of Costume:** Historical periods and styles analyzed with a view toward creating original designs in two dimensional format. 3 Credits (E)

**FD223 Introduction to Fashion:** The course explores humankind's continuing fascination with the adornment of the body and expression of self through clothing. Presented using slides, actual historic clothing and field trips to exhibits related to fashion theory. Stresses fashion as an art form and source of inspiration both for fashion design and theatrical design, with special emphasis on the 20th century. Students design in 2-dimensional form using the sources explored in the course from ancient to futuristic. 3 Credits (E)

**FD255 Creative Fashion Design:** Communication of original ideas using geometric principles in design as well as master block pattern structure. Fundamental draping and development of couture techniques are taught. Basic garment construction gives the student experience in translating creative designs into three-dimensional form. Work in fabric and non-textiles. 3 Credits (R)

**FD256 Pattern Drafting & Construction Techniques:** Development of skill in fundamental pattern making and construction. Understanding of the principles and procedures in the development and use of the master pattern with emphasis on accuracy and professional standards. Basic slopers and pattern structures are constructed in toile and tested for proper fit. 6 Credits (R)

**FD304 Introduction to Textile Printing & Dyeing:** Explores positive and resist techniques, wax and starch resist, and screen printing. Attention to wallpieces, three-dimensional form, developing dyes, and translucent colors. 3 Credits (E)

**FD355 Creative Fashion Design:** Fashion designing on intermediate level in developing intricate designs into finished products. Personal interpretation of projects in specialized areas of design such as theatre costuming, children's wear, men's wear and bridal design. 6 Credits (R)

**FD356 Flat Pattern Design & Grading:** Advanced work in pattern drafting and grading techniques. Industrial procedures are stressed. Patterns interpreted and proper methods of construction are applied. Original patterns created in order to offer experimental opportunities in technical practices of fashion design. 6 Credits (R)

**FD450 Senior Degree Project:** Each student required to assume responsibility for a professional experience in fashion design, theatre, fashion coordination, or assume an in-depth research thesis that makes a valid contribution to the community or to the project. 6 Credits (R)

**FD455 Creative Fashion Design:** Individual guidance in executing design ideas. Students encouraged to seek their personal direction in fashion design in order to develop full potential by creating and formally presenting theme oriented collections that meet personal and professional standards. 6 Credits (R)

**FD456 Couture Techniques:** Development of draping skills through planned projects and free design selection. Affords students the opportunity to create original designs directly in fabric. Tailoring techniques and various technical elements of the couture considered. 3 Credits (R)

**FD457 Specialized Fashion Study:** Presentation of basic information in related areas of couture, ready-to-wear, and accessories including origins, methods of production and finishing, use and care of consumer oriented materials, study of construction methods, terminology, and quality identification. Because of the variety of interests in fashion studies, all students reach an insight into the breadth of fashion design potential. 3 Credits (R)

### **Fashion Illustration**

**FI225 Fashion Illustration:** Fundamentals of the fashion figure explored in various media. Introduction to fashion layout and design. 3 Credits (E)

**FI355 Fashion Illustration:** Emphasis placed upon development of individual styles of drawing and creative thought. Various techniques employed in expressing fashion through art media. Introduction to basic advertising functions and graphic art processes. Planning and execution of roughs in preparation for finished layouts. 3 Credits (E)

### **Industrial Design**

**ID223 Introduction to Industrial Design:** An introduction to the design process to expose the student to the problem solving techniques utilized in industrial design. Preliminary concept sketching, design refinement, presentation, and fabrication. The use of media and drawing techniques and basic scale model making introduced. 3 Credits (R)

**ID305 Manufacturing Processes:** Students study specific problems in the development of a project. Field trips augment classroom study of the developmental planning of marketable products. Each student carries on a detailed case study of a new product from its inception to problems of competitive manufacturing and marketing. Pre-req. DE226 and DE214 3 Credits (R)



**ID310-320 Industrial Design:** Design process integrates the intellectual with the techtonic skills in the development of each study. Human factors and communication enhanced in model making and other three-dimensional concepts supported by two-dimensional visuals using various media and drawing techniques. 6 Credits (R)

**ID321 The Design Process:** Explores the phases of typical design projects from problem definition and analysis through conceptual sketching and rendering to preliminary layout drawings, fabrication possibilities and presentation. Problems are directed to product design and interiors. 3 Credits (E)

**ID410-420 Industrial Design:** Theory and practice of industrial design, through an objective study of processes in the development of a product or system of design. To resolve designs from well grounded investigative methods which indicate true and objective directions of environmental needs through four major areas of control: 1) research 2) objective analysis 3) materials and processes 4) marketing and distribution. Problems planned and executed by integrating previously acquired skills and new supporting disciplines to effect proper design solutions. Pre-req. DE224 6 Credits (R)

**ID450 Senior Degree Project:** The theory and practice of industrial design methods applied to the identification and design of a product or system which fills a significant need. The subject of the thesis study must be approved by the instructor relevant to design and consistent with student's capabilities. 6 Credits (R)

### **FINE ARTS THREE-DIMENSIONAL DEPARTMENT**

**CR200-201 Three Dimensional Design, Concepts & Processes:** Introduction of problems of concept and development of three-dimensional ideas. Use of sketchbooks, journals, material investigation processes in the evolution of design principles. 6 Credits (R)

**CR400 Senior Seminar:** Practices as a professional business, survival, commissions, galleries, production, how to support oneself. Visiting lecturers. 3 Credits (R)

### **Ceramics**

**CER100 Basic Ceramics:** Introduces students to a wide variety of handbuilding techniques, glazing and kiln firing. Slide lecturers, demonstrations, and critiques inclusive. 3 Credits (E)

**CER101 Freshman Ceramics Studio:** Introduction to technical processes and ceramic related skills. Equivalent to CER201. 3 Credits (E)

**CER201 Basic Ceramics Studio:** Introduction to technical processes and ceramic related skills. Equivalent to CER101. 3 Credits (E)

**CER202 Ceramics Studio - Handbuilding:** Advanced exploration and instruction involving technical, aesthetic and skill development in ceramic handbuilding processes. Consideration is given to both sculpture and vessel making. Pre-req. CER101/201 or by permission from instructor. 3 Credits (R,E)

**CER203 Ceramics Studio - Wheelworking:** Development of personalized throwing skills, orientation of designer and sculptor, and an aesthetic perspective centered primarily around vessel-making. Pre-req. CER101/201 or by permission from instructor. 3 Credits (R,E)

**CER301 Ceramics Studio:** Refinements of technical, aesthetic and skill levels in personal directions. Pre-req. CER202 and CER203 or by permission from instructor. 6 Credits (R)

**CER302 Ceramics Materials:** Advanced technical study of ceramic materials and their relationship to the firing processes. Pre-req. CER202 and CER203 or by permission from instructor. 6 Credits (R)

**CER303 Ceramics Studios-Casting Processes:** Exploration of plaster, casting slips, mold-making, and other supportive techniques in the creation of vessel and non-vessel formats. Pre-req. CER101 or CER201 or by permission from instructor. 3 Credits (E)

**CER304 Ceramic Sculpture:** Investigation of concepts, objects, installations and environments using ceramic materials. Pre-req. CER101 or CER201 or by permission from instructor. 3 Credits (E)

**CER327 Fuel Burning Kilns:** Design & Construction: Lectures and demonstrations covering design theory and construction methods for fuel burning ceramics kilns, including: refractories, fuels and combustion, basic related thermal engineering, rules of design, firing, and troubleshooting. 3 Credits (E)

**CER401 Ceramics Studio:** Consolidation of technical and aesthetic awareness of sophisticated presentation of personal concepts. Pre-req. CER301 and CER302 6 Credits (R)

**CER402 Ceramics Materials:** Advanced technical study of ceramic materials and their relationship to the firing processes, concluding in a specific materials project. Pre-req. CER301 and CER302. 6 Credits (R)

**CER412 Fire Painted Clay:** Explores the manipulation of firing processes as a means of developing direct, controlled surface enrichment and decorative effects. An environment of object-making slides, discussions and critiques are encouraged in which experimentation, discovery, and sharing are paramount. Work is done in many different techniques. 3 Credits (E)

### **Fibers**

**FIB120 Introduction to Fibers:** Provides an introduction to various fiber techniques through studio explorations, as well as a broad overview of contemporary, ethnographic, and historical work in the fiber arts through slide presentations. Studio assignments are given in some of the following areas: plaiting, culling, knotting, netting, stitching, off-loom weaving, fiber sculpture and assemblage. A wide variety of fibrous materials are used, including both man-made and natural materials. 3 Credits (E)

**FIB221 Soft Sculpture and Relief:** Explores ideas, sources of inspiration and methods of structuring with soft materials. Slides, films and assigned studio problems introduce a variety of contemporary approaches, after which students have the opportunity to pursue directions of their choice in more depth. 3 Credits (R,E)



**FIB222 Introduction to Weaving:** An introduction to principles and techniques of floor loom weaving: including warp preparation, dressing the loom, basic loom controlled and weaver controlled weaves, pattern drafting, yarn dyeing and spinning. Slide presentations on historical and contemporary developments in weaving. Students weave samplers and complete two major projects which emphasize a personal approach to the media. 3 Credits (R,E)

**FIB223 Surface Design on Fabric & Fibers:** An introduction to the principles, processes, and historical development of surface design on fabric and fibers. Techniques explored include dyeing yarns and fabrics with natural and synthetic dyes: resist processes (batik, plangi, ikat) and positive methods (screen printing, block printing, and direct printing with dyes). Emphasis on development of personal expression as well as technical proficiency. Workshops, slide presentations, guest artists, and a field trip are included in this course. 3 Credits (E)

**FIB224 Papermaking, Collage and Construction:** Explores the potential of paper and mixed media in contemporary art expression. A series of workshops introduces basic processes and possibilities of papermaking, collage and construction. Students utilize their handmade papers and other media to further explore concepts and techniques in two and three dimensional art forms. 3 Credits (E) Recommended for fiber majors.

**AE/FIB225 Fibers and Cross-Cultural Education:** Students explore the potential of fibers in the classroom through a cross-cultural study of our rich fiber heritage ranging from traditional and folk modes to unique contemporary approaches, with readings, slides, museum trips, lectures, discussions. Workshops and individual studio projects. 3 Credits (E)

**FIB321 Intermediate Off-Loom Fibers:** Students explore in more depth certain areas previously encountered that are of personal interest. This implies (over the course of the year) experimentation, research, and the development of a series of works within the areas chosen. In addition there are assigned projects and special workshops. Pre-req. FIB221 6 Credits (R)

**FIB322 Intermediate Weaving:** Exploration of more complex weaving and dyeing techniques, including ikat, multiple harness and three-dimensional weaving. Students are encouraged to seek personal expression while strengthening skills in technique, craftsmanship, and design. Workshops, slide presentations, guest speakers, and a field trip are also included in this course. Pre-req. FIB222 6 Credits (R)

**FIB345 Experimental Fiber Workshop:** Introduction to fiber as an art form through slide lectures of contemporary and historical fiberworks, and through a series of workshops/demonstrations covering various 2D and 3D construction techniques using fibers and fabrics. 3 Credits (E)

**FIB421 Advanced Off-Loom Fibers:** Complex problems of structuring and designing developing a more personalized approach to the fiber media through a series of in depth projects with supporting research and experiments. A finished portfolio, including slides, resume, research papers, etc. will be due at the final senior review. Slides, films, special workshops and visiting artists are also planned. Pre-reqs. FIB221 & FIB321 6 Credits (R)

**FIB422 Advanced Weaving:** Students expand and refine skills in design, technique, and concept, and develop a strong direction and personal expression through the completion of a series of self-directed projects. Students prepare a portfolio which includes slides, resume, and research papers, etc., which are due at the final senior review. Slides, films, special workshops and visiting artists are also planned. Pre-reqs. FIB221 & FIB321 6 Credits (R)

## **Metals**

**MTL111 Beginning Metals:** An introduction to basic metalworking techniques. Through slides, lectures, demonstrations, and assignments students become proficient in techniques such as sawing, filing, soldering, finishing, box construction, and stone setting. The safe use of tools and materials is also covered. Personal expression encouraged. Should be taken as a freshman elective by student interested in this area. 3 Credits (E)

**MTL211 Metals:** Beginning metals techniques as well as design and function are the focus of this course. Assignments cover problems that are both aesthetic and technical. Basic fabrication, inlay, forging, cold joining, and stone setting are explored. Historical and contemporary slides, demonstrations, and critiques introduce students to the variety of ways to approach each problem. 3 Credits (R,E)

**MTL212 Metals:** Advanced metal working techniques as well as a strong emphasis on personal style and experimentation are the focus of this course. Students make work utilizing the following techniques: casting, chasing and repousse, raising, and etching. Classroom format includes demonstrations, critiques, and slide lectures about historical and contemporary metalworks. Prerequisite MTL211 or by permission of instructor. 3 Credits (R,E)

**MTL311-312 Intermediate Metals Studio:** The development of a strong personal body of work is stressed, but exploration of styles and techniques and aesthetic assignments and demonstrations cover some of the following areas: advanced forming techniques, gem carving, stone-setting, alloy making, surface embellishment, advanced joining solutions documentation, drawing, field, slide lectures, visiting artist workshops and critiques. 12 Credits (R) (two semesters)

**MTL411-412 Advanced Metals Studio:** A continuation of MTL311-312 but with an even stronger emphasis on the development of a cohesive body of personal work. The senior thesis project includes an exhibition of work, development of a professional portfolio, and presentation to the Metals Seminar. 12 Credits (R) (two semesters)

## **Sculpture**

**SC100 Beginning Sculpture Studio:** Comprehensive studio of sculpture problems and applications including structural, technical, and environmental considerations. Materials include plaster, wire, wood, clay, etc. 3 Credits (E)

**SC132 Creative Shop:** Develops knowledge of tools, both hand and power, and processes used in the construction of wood and plastic projects. Criticism centers on design and quality of construction. 3 Credits (E)



**SC151 Figurative Clay:** The study and construction of the portrait and figure executed from life in clay. Introduces the use of plaster as a casting medium. 3 Credits (E)

**SC153 Welding:** A beginning course in the construction of steel sculpture produced through oxy-gas and arc welding. 3 Credits (E)

**SC160 Woodcarving:** Designed for the student interested in exploring the subtractive approach within the 3D discipline, Carving in stone is offered as an option. A field trip to expedite the selection of materials and tools is planned. 3 Credits (E)

**SC161 Design in Plastics:** A three-dimensional experience where a form of plastic or acrylic (plexiglass) is considered for its creative potential. Purely aesthetic as well as utilitarian designs are conceived and executed. 3 Credits (E)

**SC200 Plastics and Modern Materials:** Study of the sculptural uses of plastics, including processes of lamination, casting, and direct applications. Emphasis on safety procedures and health hazards. 3 Credits (E)

**SC201 Foundry Process in Sculpture:** Bronze and aluminum castings are made. Process of green sand, resin bonded sand and investment casting are done. Lost wax process includes melt-outs and burn-outs. 3 Credits (R,E)

**SC203 Molding and Casting Techniques:** Rigid and flexible molds, casting materials, cements, thermoplastics, multiple editions. Emphasis on reproduction in multiple media - stress on health and safety issues. 3 Credits (R,E)

**SC251 Advanced Figurative Clay:** A moderately advanced study from life in clay of the portrait and figure, featuring the casting of designs in various materials. Modeling or reasonable equivalency required. 3 Credits (E)

**SC254 Sculpture Studio:** Exposure, exploration, and experimentation of sculptural processes, materials, techniques, with emphasis on safety procedures and contemporary issues. 3 Credits (E)

**SC301-302 Sculpture Studio:** Exploration of personal form, language, development of body of work, content investigation, and refinement of philosophical stance. 12 Credits (R) (two semesters)

**SC355 Drawing for Sculptors and Object Makers:** A drawing course primarily for sculptors and object makers which explores drawing as an expressive, informative, supportive adjunct to 3-dimensional works. Focus is on identifying personal aesthetic issues. Through studio problems, lectures, discussions, and some studio visits to Boston artists, examines the relationship between various media and drawing. Recommended for juniors and seniors in the 3-D department and by permission of the instructor for others. 3 Credits (E)

**SC401-402 Sculpture Studio:** Portfolio preparation, professional development, future planning for graduate schools, apprenticeships, grants, etc. 12 Credits (R) (two semesters)

## Glass

**GL131-231 Glassblowing:** Basic glassblowing techniques open to freshmen, sophomore, junior and senior students. Demonstrations and assignments of simple glassblowing projects at the beginning, becoming progressively more difficult. Group glassblowing "clinics" to encourage team work. Weekly slide lectures which cover glass history briefly and an in-depth survey of contemporary glass art. 3 Credits (R,E)

**GL132-232 Cold Glass Working Techniques:** Basic course with assignments and demonstrations based on the use of glass working machinery. Students required to follow instructions for glass cutting, grinding, polishing, drilling, sandblasting, fabricating, and associated modelmaking and drawing. Proper use and maintenance of equipment is emphasized. Weekly slide lectures which cover glass history briefly and an in-depth survey of contemporary glass art. 3 Credits (R,E)

**GL133-233 Experimental Glass Workshop:** Emphasizes individual expression using glass as a medium, encouraging experimental approaches to glass fabricating, joining, combining with other materials, and some work with glass studio machinery. Individual assignments and instruction with occasional group critiques. Lectures on historic and contemporary glass art. 3 Credits (E)

**GL331-332 Glass:** Hot and cold glass assignments, scheduled critiques, demonstrations, slide lectures on techniques, works of past and contemporary glass art, works in other media. Emphasis on development of own style and approach to expression within the medium and encouragement to go beyond the use of glass only in works of art. 12 Credits (R) (two semesters)

**GL431-432 Glass:** A continuation of GL331-332. Hot and cold glass assignments, scheduled critiques, demonstrations, slide lectures on technique, works of past and contemporary glass art, works in other media. Emphasis on development of own style and encouragement to go beyond the use of glass only in works of art. Preparation of professional credentials, resume, and portfolio. Emphasis on production of a consistent, strong body of work. 12 Credits (R) (two semesters)

## FINE ARTS TWO-DIMENSIONAL DEPARTMENT

**FA100 Painting:** Introduction to painting using oil as a basic medium. Traditional methods and familiarization of materials through lectures and demonstrations; observational approach based on still life. 3 Credits (E)

**FA102 Life Drawing:** Study of visual fundamentals as applied to figure drawing. Critique of weekly outside works. 3 Credits (E)

**FA103 Watercolor:** Students' technical knowledge of watercolor as a medium developed through involvement with traditional and contemporary art concerns. 3 Credits (E)

**FA104 Painting Materials and Processes:** Workshops designed to acquaint students with materials (pigments, dyes, surfaces and mediums) used in two-dimensional work. Emphasis on process and technique using oil, acrylic and tempera paints. 3 Credits (E)

**FA164 Collage/Assemblage:** 2D and 3D compositions created from a broad range of materials including paper, metal, plastic, string, wood, paint and crayon. Equal critical emphasis on use of materials, structural technique and concept. 3 Credits (E)



- FA200 Painting:** Painting in oils and acrylic with a heavy emphasis on drawing, composition and image-making. Pre-req. FA100 3 Credits (E)
- FA201 Drawing:** Beginning studies in visual perception and drawing as a means of personal expression. 3 Credits (R)
- FA202 Life Drawing:** Definition and function of the line as applied to figure drawing, the figure in space, relational drawing of figure critique of outside drawings. Pre-req. FA102 3 Credits (E)
- FA203 Watercolor:** Advanced problems in watercolor techniques and concept development. Pre-req. FA103 3 Credits (E)
- FA204 Color Theory:** Advanced study of color composition theories and their applications to painting processes and content. 3 Credits (E)
- FA205 Painting:** Painting in oils and/or acrylic with a heavy emphasis on drawing, composition, and image-making. 12 Credits (R) (two semesters)
- FA206 Visiting Artists Discussion Workshop:** Weekly discussion workshop with working artists or other individuals who have an impact on the art world. Work is presented in slide lectures or directly in exhibition or studio visits. Critical reviews of current exhibitions off campus are required. 3 Credits (E)
- FA207 Concepts of Time In Art:** Study of ideas about time and its relation to the visual arts with an emphasis on painting. Compares feelings and beliefs about time in their cultural context. Considers the basis of temporal expression by examining the elements of motion and change evident in the form and content of a work of art. 3 Credits (E)
- FA208 Nature/Form Analysis:** The study of structural families in nature and the graphic means by which they are described and comprehended. Lectures, field trips, assignments in objective and creative drawing. 3 Credits (E)
- FA209 Light and Color:** A basic introduction to the physical, psychological and historical/cultural meanings, expressions and theories of light and color. 3 Credits (E)
- FA210 Portrait Painting:** Painting and drawing the portrait in a variety of approaches: traditional and modern. Choice of variety of media: pastel, gouache, acrylic, oil, and mixed media. Personal approach encouraged. 3 Credits (E)
- FA211 Abstract Painting:** An exploration of techniques and formal issues in abstract image making. Emphasis on locating sources for imagery in the visual environment and from human emotions. 3 Credits (E)
- FA221 Renaissance Painting Techniques:** Studies the process of making luminous painting in the style of Flemish masters. Students learn underpainting on a gesso ground and the Renaissance method of applying alternative layers of egg tempera and oil glazes. 3 Credits (E)
- FA280 Working Artists:** This class meets with Boston area artists to discuss both their artwork and their means of survival. Our main concern is to identify issues that artists face in contemporary society and to understand how these issues are dealt with by artists working in diverse fields. 3 Credits (E)
- FA300 Advanced Painting:** Continuation of FA200 3 Credits (E)
- FA301 Advanced Drawing:** Continuation of FA201 3 Credits (E)
- FA302 Advanced Life Drawing:** Advanced study of the figure. Emphasis on gesture, movement, character, construction and space. Personal expression in a variety of media. Pre-req. FA202 3 Credits (E)
- FA305 Painting:** Self-motivation and independence are encouraged as students explore personal directions. Criticism is individual. Visiting artists and slide talks challenge pre-conceptions. Semester reviews examine each student's development in depth. 12 Credits (R) (two semesters)
- FA356 Drawing Seminar:** Wide range of assignments in drawing relating to student's personal direction as well as major concepts of contemporary art. Work produced outside of class and presented for discussion during class time. 3 Credits (E)
- FA357 Collage/Assemblage:** 2D and 3D compositions created from a broad range of materials such as paper, wood, plastic, metal, paint and crayon. Equal critical emphasis on the use of materials, techniques, and aesthetic concepts. 3 Credits (E)
- FA358 Fine Artist Survival:** Surveys a variety of income-producing methods used by fine artists: grant writing, business skills such as contracts, business ventures, approaching galleries, artist-initiated enterprises and support systems. 3 Credits (E)
- FA359 Anatomy:** Anatomy for the artist: A comprehensive analysis of the skeletal and muscular systems through regular, organized lectures using the skeleton, casts, slides, and model. 3 Credits (E)
- FA363 Oriental Brush Techniques:** Concentrating on the delicate use of the brush, including traditional composition and design, the course pursues the application of these traditional techniques to new concepts. 3 Credits (E)
- FA369 Life Painting:** Painting from the model with emphasis on drawing and organization of pictorial elements. Discussion and analysis of painting in slide presentations. 3 Credits (E)
- FA370 Imaginative Drawing:** Stresses the development of ideas and the visual communication of those ideas with drawing. Students work from a variety of subjects that stimulate the imagination. Content is joined to the organization of pictorial elements. 3 Credits (E)
- FA371 Still Life Painting:** Study of the pictorial possibilities and relationships of composition, color and expression in the classic means of still life painting in oils for the intermediate and advanced student, including slide lectures and discussions about the nature of painting. 3 Credits (E)
- FA404 Imaginative Drawing:** Deals with the broad spectrum of drawing from rendering to the abstract manipulation of the two-dimensional surface. Individual and class critiques are held periodically, with examples of difference in approach being given, both historical and contemporary. Students are encouraged to develop their own individual styles. 3 Credits (E)



**FA405 Painting:** Continuation of FA305. 12 Credits (R) (two semesters).

**FA408 Art Workshop:** An intensive workshop encompassing a professional attitude toward both painting and drawing. 3 Credits (E)

**FA421 Landscape Painting:** Painting outdoors, directly from nature. Students learn to respond to landscape in a variety of ways. 3 Credits (E)

## **Printmaking**

**PM100 Introduction to Printmaking:** An introduction to basic printmaking techniques through an experimental and empirical approach to the graphic media. The visual structure of images are investigated using printed forms. 3 Credits (E)

**PM161 Introduction to Etching:** Disciplined and thorough presentation of basic skills in black and white etching. Experiments emphasized during process as well as orderly approach and superior craftsmanship. Includes preparation of tools, print procedures and demonstrations in color printing. 3 Credits (E)

**PM262 Beginning Etching:** An in-depth introduction to Etching. Emphasis is placed on developing a mastery of technique and ease of approach to these print techniques through lectures, demonstrations, and critiques. Students are encouraged to invent and explore the range of mark-making available to them. 3 Credits (R,E)

**PM263 Alternative Photo Printmaking:** Light sensitized materials are used as drawing, collage, painting and printing tools in this course. Through demonstrations, studio work and critiques, students are introduced to non-traditional techniques in photographic processes. No prior experience in photography or printmaking is required. 3 Credits (E)

**PM264 Monoprint:** An immediate and direct technique of painting and pulling prints by hand and press covering techniques with oil, ink, and paint, watercolor, chine colle, collage and relief. 3 Credits (E)

**PM265 Printmaking:** Emphasis is on the use of printmaking processes as drawing and painting tools. A variety of skills are developed through continuing assignments in the several media, familiarizing the student with the development of a print as artistic process, as well as mastering technique to produce finished editions. 6 Credits (R,E)

**PM266 Beginning Lithography and Relief Prints:** A disciplined and structured approach to the drawing and printing of black and white lithographs and various relief printing techniques including color and woodcut. Workshop situation with lecture demonstrations and supervised studio work time. Emphasis on mastering technique and developing a personal way of drawing through the etching process. 3 Credits (R,E)

**PM360 Intermediate Etching:** Covers a variety of advanced etching techniques and teaches the basic fundamentals of color viscosity and multiplate printing. Experimentation as well as control of the process expected. Students are encouraged to develop their personal way of drawing through the etching process. Pre-req. PM262 6 Credits (E)

**PM361 Intermediate Lithography and Relief Printing:** Workshop including lecture/demonstrations, increasing independence in studio work. Further investigation of special printing and drawing techniques including color lithography and woodcuts. Emphasizes drawing as well as perfection of printing skills and development of individual style. Pre-req. PM266 3 Credits (E)

**PM365 Printmaking:** Already acquainted with technique, students are encouraged to analyze the use of printmaking within a personal body of work. First semester assignments are designed to explore interrelations with other media in Painting, Drawing, Photography, and 3-D. A group project publishing a folio or limited edition book is assigned second semester. 12 Credits (R,E,) (two semesters)

**PM460 Advanced Etching:** Designed for those students who, after completing PM262 and PM360 want to work more independently towards developing a series of images. Preliminary drawings are required and superior craftsmanship are expected. 6 Credits (R)

**PM461 Lithography and Relief Prints:** Students are encouraged to work more independently in their aesthetic and technical research in the creation and production of original prints. Drawing emphasized and a more mature approach to studio work expected including endeavors beyond class time. Perfection of printing in color, exploring multiple and mixed media encouraged. Pre-req. PM361 6 Credits (E)

**PM465 Printmaking:** Drawing, color, and design within and linked to printmaking are intensely studied. Further technical skills are developed as personal directions require. A thesis is planned towards the end of the first semester and developed second semester taking forms ranging from a series of traditionally editioned prints to large scale prints and installations. 12 Credits (two semesters) (R,E)

## **MEDIA & PERFORMING ARTS DEPARTMENT**

### **Photography**

**PH100 Photography:** A beginning course for students with an interest in creative work and study in black and white photography. Teaches exposure controls, camera operation and rudimentary film developing and printing. 3 Credits (E)

**PH270 Photography:** A more advanced course in the fundamentals of creative photography. Introduces principles of optics, cameras, films, photographic chemistry and materials along with creative assignments. Continuous work and advancement through weekly photographing, processing, printing, and criticism. 6 Credits (R,E)

**PH272 Photography:** Seeks to reveal more clearly the nature of photography through major projects which allow the examination of technical and aesthetic problems in a continuing and self-generated way. 6 Credits (R,E)

**PH273 Photography for Graphic Designers:** Trains design students to use pictures with typography, and to communicate their needs and ideas to photographers. Examples of innovative and exciting uses of photography in graphics are examined throughout the course. 3 Credits (E)



**PH275 History of Photography:** Surveys development of photography from 1826 through contemporary work. Lecture consists of both slide and print presentations. Trips to museums and galleries assigned; final paper or projects required. 3 Credits (E)

**PH285 Conceptual Photography:** Provides an open context for working with art ideas through a variety of photographic modes. The class meets each week to discuss student art work and readings about photography as documentation photography with language and photography's relation to other media. 3 Credits (E)

**PH300 Color Transparency Photography:** Introduces color photography with the use and exploration of the color transparency. Light, exposure, the nature of color, the physical form of color film and the nature of the medium is examined. The creative and expressive use of color is the desired purpose. Pre-req. PH270 or PH100 3 Credits (E)

**PH370 Expressive Photography:** Deals with crises of expression and the fundamental realization that photography, as art, is not primarily problem solving but problem-stating. Criticism and analysis in class of individual project problems. 6 Credits (R,E)

**PH371 Studio Photography:** Uses various formats of cameras in the studio and on location to make use of their inherent advantages for clarity and direction. Considers backgrounds, lighting, focal lengths and various studio practices and paraphernalia. 6 Credits (R,E)

**PH372 Sequential Photography:** Directed to interrelation and interdependence of photographs to explore linear and field aspects of grouped images. Various techniques. Pre-req. PH270 or PH275 6 Credits (E)

**PH373 Photographic Technique:** Deals with photographic chemistry and tone reproduction. Various chemical, optical, and physical photographic problems are explored. 3 Credits (E)

**PH374 Documentary Seminar:** Involves group response to and criticism of a carefully defined and researched project. Proposals are initiated and discussed in first classes; subsequent classes follow progress and introduce supporting reading and viewings. 6 Credits (R,E)

**PH375 Seminar in Photo History:** A specific topic in history of photography; subject changes each time course is offered. 3 Credits (E)

**PH470 Portfolio Photography:** Students work under a "grant type" reality. Each must submit and have approved a specific proposal, work consistently on it and formally present it. 6 Credits (R,E)

**PH471 Color Photography:** Provides the photographer with the fundamentals of color processing and printing. Concentrates on technical skills and discipline of color processing which supplement the practice of using color photography as a means of personal expression. 6 Credits (R,E)

**PH472 View Camera:** Consists of a rigorous introduction to the nature of the view camera, both technical and aesthetic. Specific problems given; results viewed and discussed weekly. The goal is not only to deal with the mechanics of view cameras, but also to examine how the illusion of description is so coherently and clearly available and how this property can be used to examine specific curiosities. 6 Credits (R,E)

**PH473 Photography in the Studio and for Illustration:** Familiarizes the intermediate or more advanced student in a professional's studio, with techniques and equipment useful in commercial photography. Emphasizes problem solving and making a living. Covers table top, illustration and location logistics, large format vs. miniature camera, electronic strobes vs. available light, and how to follow layouts and develop a style. In-depth field trips to establishments that form the support system of the working professional studio. 6 Credits (R,E)

## **Filmmaking**

**FM180 Introduction to Filmmaking:** Beginning survey of many uses in motion pictures from art to commerce. Hands-on production experience with basic equipment and an opportunity to analyze many different types of films from the production point of view. Includes a strong emphasis on the use of film as a fine-art medium and its relationship to the avant-garde of painting, poetry and music. 3 Credits (E)

**FM280-281 Filmmaking:** Focuses on the use and operation of filmmaker's tools and their relationship to different uses and styles of film. Students have a choice of exercises to pursue and may try out different equipment and gauges of film, including Super-8 silent and sound cameras and editing equipment, 16mm silent and no-synch sound cameras and recorders; basic optics, rephotography, and processes used in the film industry are discussed. 12 Credits (R,E) (two semesters)

**FM282 Filmmaking Seminar:** A seminar course dealing with film and related issues. 3 Credits (E)

**FM283 Professional Post-Production Techniques:** Designed for students who wish to learn the fundamentals of film editing for television and other commercial outlets. Students work in small groups editing short films from already-produced professional quality picture and sound materials. 3 Credits (E)

**FM318 Women and Film:** Provides access to work done by women filmmakers in an historical and contemporary context. Encourages discussion about the sex-specific considerations and sources of great art. Some of the issues discussed are: is it necessary to dichotomize male/female art, what is film's relationship to autobiography and fiction, the nature of film as transformation, film's relationship to performance and video art, film and questions of identity, notebook and journal styles of filmmaking. 3 Credits (E)

**FM380-381 Filmmaking:** Classes in specialized tools and methods, taught through specific problem solving. Students are encouraged to develop their craft out of their own vision. Continuing practical analysis in class of widely varying types of film and styles of work within the medium. 12 Credits (R,E) (two semesters)

**FM382 Animation (Film Graphics):** Part one involves instruction techniques: event and sculpture animation; rotoscoping



sequential artwork using flipbooks, drawn and photo cutouts, acetate cels; camera-intensive animation with modular and collage elements, granular materials, oil media on glass. Part two is a film project pursued by each student, individually or in a production team. 3 Credits (E)

**FM480-481 Filmmaking:** Independent study and tutorial on an advanced level. Discussion and critique of individual projects. 12 Credits (R,E) (two semesters)

**FM/MP350 Problems in Film, Video and Sequence Photography:** Students work in all three media to seek solutions to selected problems in narrative forms, reportage, portraiture, and perception. Analysis proceeds from critiques of class work and related to strengths, weaknesses, textures, and peculiar efficiencies and economies of each medium. 3 Credits (E)

### **Studio for Interrelated Media**

**MP201 Introduction to Television:** Looks critically at television while teaching students the fundamentals of production. Class looks at videotapes, talks about televisions and art, and practices video production skills. Each student makes videotapes in a series of short exercises as well as a major final project. Students also view selected TV broadcasts at home and read short critical writings. 3 Credits (E)

**MP252 Introduction to Computer Programming:** Students learn basic language on the Apple II computer. Emphasis is on designing and writing original programs. Lectures and some reading. 3 Credits (E)

**MP/CSA259 TV, Video, and Art:** Investigates the development of video as a new creative medium in its relationship to broadcast television and the fine arts. Draws on video productions of the past ten years on tape in the video library at the college. Team taught by faculty from Video/Media and Art History/Critical Studies Departments. 3 Credits (E)

**MP270-271 Studio for Interrelated Media:** An open studio in which individuals and groups work in any medium of their choice, or in several interrelated media. Some students create performances with sound, projection, light, performers, and movement. Others work with new technologies such as zeros, audio synthesizers, or computers. Still others use photography, filmmaking, video or tools of their own design. 12 Credits (R,E) (two semesters)

**MP272 Contemporary Music:** An intensive historical examination of contemporary western music, created for and against the concert environment for conventional as well as unique musical resources. Special emphasis on the musical processes of the past 25 years. 3 Credits (E)

**MP273 Sound Studio:** The phenomena of sound and the perception and formation of audio experiences. An approach to the understanding of sound as a creative resource. Includes work with simple electronic equipment and explores other sound generating instruments including the human voice. 3 Credits (E)

**MP275 Theatre Workshop:** Fosters various theatrical skill through ideas and organizations, scripts and other production plans, materials and techniques for scenic renditions, lighting projection, costume and makeup, stage mechanics productions and direction. 3 Credits (E)

**MP277 Movement Studio:** Work with all forms of body movement and control including basic modern discovery of new idiosyncratic movement sources. Composition studies address the same formal issues as do the visual arts. 3 Credits (E)

**MP278 Further Studies in Movement/Performance:** An advanced course which emphasizes choreography and performance in addition to increased technical demands. Pre-req. MP277 or permission from instructor. 3 Credits (E)

**MP283 Off Campus Siteworks:** Original performance/environmental works designed for and produced in alternative, non-theatre spaces in the larger community outside the college. 3 Credits (E)

**MP292 Special Projects Seminar:** Provides an opportunity for students to propose their own projects in any medium. Weekly meetings for presentations of work in progress. 3 Credits (E)

**MP301 Television Production:** Intermediate: The aim is to expand video-making skills as well as to gain an aesthetic grasp of the medium. Class demonstrations and practice of advanced production techniques; viewings of student works and tapes by other artists. Students make individual projects. Pre-req. MP270 3 Credits (E)

**MPA312-412 Issues in Art, Science, and Technology:** Through its uniquely structured sets of presentation, this course addresses the important issue of the relationship between and among art, science, and technology in the context of industrial, modern, and contemporary culture. 3 Credits (E)

**MP350 Problems in Film, Video, and Sequence Photography:** Students work in all three media to seek solutions to selected problems in narrative forms, reportage, portraiture, and perception. Analysis proceeds from critiques of class work and relates to strengths, weaknesses, textures, and peculiar efficiencies and economies of each medium. 3 Credits (E)

**MP369 Media Internship:** Internships in media fields in locations outside the college supervised by MPA faculty members. 3 Credits (E)

**MP370-371 Studio for Interrelated Media:** Intermediate work for multi-dimensional original performance event works and object/sensory environments (see MP270) 12 Credits (R,E) (two semesters)

**MP373 Sound Performance:** Students develop and present original sound-works. Emphasis is on the presentation and criticism of individual performances. 3 Credits (E)

**MP375 Projects in Video:** A studio course organized for students to propose their own projects in video; to work independently in production and to meet weekly for group screenings and discussion of video work in progress. 3 Credits (E)

**MP383 Off Campus Siteworks:** Original performance/sculpture/environmental/ event works designed for and produced in alternative or public spaces. 3 Credits (E)



**MP470-471 Studio for Interrelated Media:** An open studio in which individuals and groups work in one medium or several interrelated media to create performances, environment, or other forms of their choice. 12 Credits (R,E) (two semesters)

**MP475 Media and Performing Arts Forum:** The forum brings together fourth year students from different specializations within the media and performing arts department to discuss professional artistic practice with faculty, alumni, and visiting professionals. Each student realizes an exhibition of his/her own work outside of the College. 3 Credits (R)

### **MASTER OF SCIENCE IN ART EDUCATION**

**AE500 Graduate Seminar:** Explores topics of in-process research of students and faculty members. 3 Credits (R)

**AE501 History of Goals and Methods of Art Education:** Surveys correlations between the history of education and the education in art, presenting alternative views of the meaning, procedures, and social utility that education in art was and is believed to have in particular moments within a culture. European and American examples are considered. 3 Credits (R)

**AE502 Art and Developmental Theory:** Examines the major theories and research on developmental changes from childhood through adulthood. Discusses issues relative to cognitive/affective/perceptual/social development and their implications for artists and educators. 3 Credits (R)

**AE504 Problems in Aesthetics:** Surveys and discusses issues in the philosophy of art including nature of form, whether beauty and aesthetic value are merely subjective and the relationship between art and truth. Readings from Dewey, Langer, Bell Wittgenstein, etc. 3 Credits (R)

**AE510 Research Methods and Techniques:** Introduces students to the process of raising questions about the learning and teaching of art. Students are expected to identify questions, search for sources of relevant published studies, and then to design, execute and modify mini-studies. This course prepares students for designing their own Directed Study proposals. 3 Credits (R)

**AE511 Contemporary Developments in Art Education:** A seminar on current literature and research being done in art education. Current trends in education and their implications for art education are examined. Special attention is given to an investigation of art programs dealing with perceptual development, aesthetic education, interdisciplinary instruction, and "extra-school" art instruction. 3 Credits (E)

**AE512 Adolescence - Effective Interventions:** Considers the cognitive/social/affective development changes in adolescence. Discusses implications of developmental theories for art education and focuses on supportive interventions. Emphasis is on the issues of adolescence and the designing of appropriate learning experiences. 3 Credits (E)

**AE513 Explorations in Art Therapy:** Explores art as a therapeutic tool of communication. Studies the theory and practice of art as therapy. Discusses complementary approaches. Students create and examine spontaneous art expressions. Pre-req. Introduction to Art Therapy 3 Credits (E)

**AE530 Administration and Supervision:** Deals with the tasks and strategies of supervisory leadership; from the interpersonal to administrative areas; curriculum development through staff; creation of central services; in-service programs; the role of exhibits, public relations, pilot projects, budgeting and recruitment. The bases for decision making and methods of attaining supervisory ends pervades the study of all topics. 3 Credits (E)

**AE531 Administrative Internship:** Each student is brought face-to-face with dynamic problems requiring him/her to interact with persons who make policy. After becoming familiar with the operational aspects of the organization, the student begins to identify those areas in which he/she can make a positive and practical contribution. 3 Credits (E)

**AE535 Art Curriculum Writing:** Explores curriculum issues. Students write curriculum for specific art programs (museum, school, community center, special workshops, etc.) 3 Credits (E)

**AE550 Visual Learning in Elementary School:** Provides a theoretical basis for the art specialist collaborating with the classroom teacher. Requires the identification of concepts and the development of visual and manipulative activities which explore these concepts. 3 Credits (E)

**AE554 Contemporary Media in Education:** Practice in the choice and use of hardware and software media. Develops familiarity with media as an expressive art form and considers the use of media in education. 3 Credits (E)

**AE560 College Teaching Internship:** Prepares graduate students for teaching at college level. Assigns student to appropriate studio faculty member as an apprentice/assistant teacher. Concurrently a student attends a seminar concerning teaching issues for all participants in this internship program. 3 Credits (E)

**AE563 Arts Advocacy in Institutions, Museums, and Organizations:** Uses the case study and simulation/scenario approach to the study of artistic educational and administrative aspects of one major institution. Actual advocacy cases encouraged. 3 Credits (E)

**DS500 Directed Study:** The student designs and pursues an original research study or project. This is comparable to a thesis problem and is scheduled as the culminating experience in the Master's degree program. 6 Credits (R)

### **MASTER OF FINE ARTS**

**GR501-504 Graduate Seminar/Visiting Artists:** Graduate Seminar provides a context which allows graduate students to present and discuss their work as well as presentation of unique work by visiting artists and guest lecturers from a variety of fields. 12 Credits (R) (four semesters)

**FA501-504 Painting Studio:** Focuses on the development of individual initiative and intensive work in the general area defined as painting. Potential areas of activity include: painting, assemblage, constructions, shaped work, kinetic forms, systems art, environments, as well as other contemporary developments. Work is directed toward professional exhibition. 24 Credits (four semesters)



**PM501-504 Printmaking:** Advanced and independent work in lithography (relief prints) and etching (intaglio), emphasizes the technical and aesthetic problems related to making original prints. Students are prepared to pursue professional careers in related areas including curating, printing for other artists in a workshop situation, teaching, and illustration, as well as in production of the artist's own work for exhibition and marketing. 24 Credits (four semesters)

**CER501-504 Ceramics:** Focuses on advanced aesthetic and technical development, individual exploration, research and professional presentations. 24 Credits (four semesters)

**GL501-504 Glass:** Advanced and independent work in the making of objects with glass and related materials. Technical and conceptual experimentation is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings. 24 Credits (four semesters)

**FIB501-504 Fibers:** Centers on the making of objects with fibers and related materials. Individual and experimental work is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings. 24 Credits (four semesters)

**MTL501-504 Metals:** Focus on advanced aesthetic and technical problems appropriate to individual work. 24 Credits (four semesters)

**SC501-504 Sculpture:** Focuses on advanced sculptural work in diverse media and formats which can include works in a concentration medium: e.g. foundry, gas and arc welding, clay, plastics or other traditional or contemporary materials and techniques. The aim is the creation of individually formed work of high quality with equal emphasis on professional presentation. 24 Credits (four semesters)

**FM501-504 Film:** Concentrates on advanced studio work in Super 8 and 16mm filmmaking, screening, and criticism. 24 Credits (four semesters)

**PH501-504 Photography:** Concentrates on advanced studio work with small and/or large format cameras, exhibition and criticism of the student's prints. 24 Credits (four semesters)

**MP501-504 Video:** Concentrates on advanced work with portable and studio videotape recording, exhibition and criticism of the student's presentations. 24 Credits (four semesters)

**SIM501-504 Studio for Interrelated Media:** Concentrates on advanced studio work in interdisciplinary artistic media such as performance, movement and sound. Students may work in an open studio format where the media and goals are determined by the student. 24 Credits (four semesters)

**DE501 Contemporary Design Issues:** Through group discussion, readings, video tapes, films, field trips and guest lecturers, critical design issues are defined. Important movements such as Russian Constructivism, the Bauhaus, Modernism, and Post-Modernism are studied. Thought is given to the impact of the twentieth century "designer" on contemporary life environments, products, communication and social issues. 3 Credits (E)

**DE502 Contemporary Design Initiatives:** Each student analyzes the design methods of two well-known designers. Sources include lecturers, articles, conferences and interviews with designers. Cross-disciplinary effort is stressed. A case study of a prominent designer and his/her own design process is required. 3 Credits (E)

**CSA500 Topics in Contemporary Art:** A seminar in Contemporary Art History specifically designed for graduate students. Responsibility for the seminar rotates among the senior art history faculty members who have specialties in the area. 3 Credits (E)

# FACULTY

## FACULTY BIOGRAPHIES

### Art Education Department

**Claudine Bing** Assistant Professor of Art Education: B.A., Mount Holyoke College; M.A., Columbia University.

**Nancy Cusack**, A.T.R., Assistant Professor of Art Education: B.A., Boston College, M.Ed. Lesley College.

**Abigail Housen** Instructor of Art Education: A.B. Wellesley College, Ed.M., C.A.S., Ed.D., Harvard Graduate School of Education.

**Diana Korzenik** Professor of Art Education: B.A. Oberlin; Ed.M., Ed.D., Harvard Graduate School of Education.

**Donald Lettis** Professor of Art Education: B.F.A., M.A., Syracuse University; M.F.A. Pratt Institute.

**Leslie MacWeeney** Assistant Professor of Art Education: M.F.A., Boston University.

**Christy Park** Assistant Professor of Art Education: B.S., M.F.A., Ph.D., Ohio State University.

### AY 84-85

**Richard Clancy** Instructor of Art Education: B.F.A., Boston University.

**Phyllis Ewen** Assistant Professor of Art Education: B.A., M.A., Brandeis University; M.A., Harvard Graduate School of Arts & Sciences; M.A.T., Harvard Graduate School of Education.

**Trintje Jansen** Instructor of Art Education: B.F.A., Boston University, M.Ed., Anioch College Graduate Center.

**Jean Thomas** Instructor of Art Education: B.S., Art Education, University of Maine; M.S., Art Education, Massachusetts College of Art.

### Critical Studies Department

**Virginia Allen** Professor of Art History: B.A., Mount Holyoke; M.A., University of Pittsburgh; Ph.D., Boston University.

**Gerald Amirian** Professor of Psychology: Mus. B., A.M., Ed.D., Boston University.

**John Baker** Associate Professor of Art History: A.B., Clark University; Ph.D., Brown University.

**Athanasios Boulukos** Associate Professor of Art History: A.B., Harvard College; M.A., Ph.D., Boston University.

**Roy Brown** Assistant Professor of Art History: B.A., Queens College; M.A., Columbia University.

**Betty Buchsbaum** Associate Professor of Literature: Ph.D., Brandeis University.

**Lila Chalpin** Professor of English: B.A., M.A., University of Wisconsin; Ph.D., Boston University.

**Walter Compton** Associate Professor of Art History: B.A., Northwestern University; M.A., Ph.D., Harvard University.

**Robert Gerst** Associate Professor of English: B.A., Wesleyan University; M.A., University of Pennsylvania, Ph.D., SUNY at Buffalo.

**Marjorie Hellerstein** Associate Professor of English: B.A., M.A., University of Chicago; Ph.D., New York University.

**Gretchen Lipchitz** Assistant Professor of Art History: B.A., Pembroke College in Brown University; M.A., Stanford University.

**Dorothy Scanlon** Professor of History: A.B., University of Pennsylvania; A.M., Boston College; Ph.D., Boston University.

**Samuel Schosberg** Assistant Professor of American Thought & Government: B.A., Temple University; M.A., Boston University; Ph.D., Candidate, Boston University.

**Christopher Stribakos** Instructor of History: B.A., Boston University; M.A., Ph.D., Harvard University.

**Birgit Shell** Assistant Professor: B.A., Universities of Munich and Rome, M.A., Ph.D., Harvard University.

**Brenda Walcott** Assistant Professor of English and Enrichment: Ed.M., Harvard University.

**Linda Williams** Assistant Professor of English: B.A., University of Hartford; M.A., Trinity College; Ed.D., Boston University.

**Jasminka Udovicky** Assistant Professor: B.A., University of Belgrade, Ph.D., Brandeis University.

### AY 84-85

**Bernett Blum** Assistant Professor of Critical Studies: Ph.D., University of North Carolina.

**Elizabeth Galloway** Assistant Professor of English: B.A., M.A., Vanderbilt University, Ph.D., Boston University.

**Irene Winner** Associate Professor of English: Ph.D., Brandeis University.

### Design Department

**Zulmira Almeida** Assistant Professor of Fashion Design: B.F.A., Massachusetts College of Art.

**Calvin Burnett** Professor of Illustration: B.S., Ed., Massachusetts College of Art; M.F.A., Boston University.







**Thomas Briggs** Assistant Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.Ed., Boston State College.

**Thomas Burke** Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.A., Ed.D., Columbia University.

**John Cataldo** Professor of Fine Arts 3D: B.S. Ed., Massachusetts College of Art; M.A., Ed.D., Columbia University.

**Thomas Chastain** Assistant Professor of Architecture: B.S., University of Nebraska; Masters in Architecture, Massachusetts Institute of Technology.

**Robert Coppola** Associate Professor of Design: B.A., Catholic University of America; M.A., Cornell University.

**Al Gowan** Associate Professor of Graphic Design: B.A., University of Missouri; M.A., Goddard College.

**Marilyn Gabarro** Assistant Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.F.A., Tufts University.

**Ronald Hayes** Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., School of the Museum of Fine Arts, Tufts University.

**Margaret Hickey** Associate Professor of Architectural Design: B. of Arch., S.B. in Mech. Eng., Massachusetts Institute of Technology.

**Richard Keohan** Assistant Professor of Design: B.F.A. in Industrial Design, Rhode Island School of Design.

**Stephen Korbet** Assistant Professor of Graphic Design: B.F.A., M.F.A., Yale University.

**Hezekiah Pratt** Assistant Professor of Architecture: B.S., Architecture; Howard University; Masters of Architecture, University of Pennsylvania.

**Elizabeth Resnick** Assistant Professor of Graphic Design: B.F.A., Rhode Island School of Design.

**Jean Shohan** Associate Professor of Fashion Design: B.F.A., Massachusetts College of Art; M.Ed., Tufts University.

**William Sydlowski** Assistant Professor of Industrial Design: B.F.A. Rhode Island School of Design.

**Lee Silverman** Assistant Professor: B.A., Harvard University.

## AY 84-85

**Sarah Bapst** Assistant Professor of Design: M.F.A., Cranbrook Academy.

**Steven Belcher** Assistant Professor of Graphic Design: School of the Worcester Art Museum; M.F.A., School of the Art Institute of Chicago.

**Linda Bourke** Instructor of Illustration: B.F.A., Massachusetts College of Art.

**Robert Brandon** Assistant Professor: Bachelor of Architecture, Cornell University College of Architecture; Master of City & Regional Planning, Rutgers University; Master of Architecture; Harvard University.

**Jack Carroll** Instructor of Design: Certificate, Art School of Detroit.

**Mary Chase** Instructor of Design: B.F.A., Massachusetts College of Art.

**Lawrence Cheng** Instructor of Design: M.A., Massachusetts Institute of Technology.

**Myla Conway** Instructor of Design: B.F.A., Rhode Island School of Design.

**Jeffrey Crewe** Instructor of Architectural Design: B.F.A., Massachusetts College of Art; M.A., Cornell University.

**Irene Friedman** Instructor of Industrial Design: B.S., University of Michigan.

**Mary Ann Frye** Instructor of Graphic Design: B.A., University of New Mexico; M.F.A., Rhode Island School of Design.

**Robert Goodman** Associate Professor of Architecture: Bachelor of Architecture, Massachusetts Institute of Technology; Stouffer Fello, Joint Center for Urban Studies of Massachusetts Institute of Technology and Harvard University.

**Heinrich Herman** Instructor of Architecture: Academy of Applied Art in Vienna; Master of Architecture, Cornell University.

**Joseph Iano** Instructor of Design: S.B., Massachusetts Institute of Technology.

**David Kessler** Instructor of Industrial Design: B.A., Case Western Reserve University; M.I.D., Rhode Island School of Design.

**Ronni Komarow** Instructor of Design: B.F.A., Philadelphia College of Art.

**Renee LeWinter** Instructor of Graphic Design: B.F.A., Pratt Institute; M.F.A., Goddard College.

**Mary McKenna-Sullivan** Instructor of Architecture: B.F.A., Massachusetts College of Art; Master of Architecture, Massachusetts Institute of Technology.





**Leon Steinmetz** Instructor of Illustration:  
Diploma in Painting, Moscow Academy of Arts.

**Tamotsu Yamamoto** Instructor of Design:  
M.F.A., Kyoto City University.

### Three-Dimensional Fine Arts

**Alf Braconier** Assistant Professor of Sculpture:  
Certificate, School of the Museum of Fine Arts;  
B.F.A., Massachusetts College of Art.

**Daniel Dailey** Associate Professor of Glass:  
B.F.A., Philadelphia College of Art; M.F.A., Rhode  
Island School of Design.

**George Greenamyre** Professor of Sculpture:  
B.F.A., Philadelphia College of Art; M.F.A.,  
University of Kansas.

**Alan Klein** Assistant Professor of Glass: B.S.,  
Southern Connecticut State University; M.F.A.,  
Rochester Institute of Technology.

**Janna Longacre** Associate Professor of Fine  
Arts 3D: B.A., Rhode Island School of Design;  
M.F.A., University of Michigan.

**Marilyn Pappas** Professor of Art Education and  
Fine Arts 3D: B.S. Ed., Massachusetts College of  
Art; M.Ed., Pennsylvania State University.

**Ben Ryterband** Associate Professor of  
Ceramics: B.A., Antioch College; M.F.A., Rhode  
Island School of Design.

**Jill Slosberg** Assistant Professor of Fine Arts  
3D: B.F.A., M.F.A., Tufts University.

**Ann Wessman** Assistant Professor of Fibers:  
B.S., Skidmore College; M.F.A. Cranbrook Acad-  
emy of Art.

**Todd Noe** Instructor of Fine Arts 3D: B.F.A., Phil-  
adelphia College of Art; M.F.A., Rhode Island  
School of Design.

**Robert Silverman** Instructor of Fine Arts 3D:  
B.F.A., Kansas City Art Institute; M.F.A., New York  
State College of Ceramics at Alfred.

**Charles Stigliano** Instructor of Sculpture: B.F.A.,  
Philadelphia College of Art; M.F.A., University of  
North Carolina.

**Susan Lyman** Assistant Professor of Ceramics/  
Sculpture: B.F.A., M.F.A., University of Michigan.

### Two-Dimensional Fine Arts

**William Brant** Professor of Painting: B.F.A.,  
Massachusetts College of Art; M.F.A., Syracuse  
University.

**Paul Celli** Associate Professor of Painting: B.F.A.,  
Massachusetts College of Art; M.F.A., Rhode  
Island School of Design.

**Jeremy Foss** Professor of Painting: B.A.,  
Middlebury College; C.F.A., Ruskin School of  
Art, Oxford University.

**Panos Chikas** Associate Professor of Painting:  
B.F.A., M.F.A., Yale University.

**Barbara Grad** Assistant Professor of Painting:  
B.F.A., M.F.A., School of the Art Institute of  
Chicago.

**Henry Isaacs** Assistant Professor of Printmak-  
ing: B.F.A., Rhode Island School of Design; M.F.A.,  
Slade School of Fine Art, University College.

**Donna-Rae Keegan** Assistant Professor: B.F.A.,  
University of Michigan; M.F.A., University of  
Wisconsin.

**Marcia Lloyd** Associate Professor: A.B., Brown  
University; M.F.A., University of Pennsylvania.

**Robert Moore** Associate Professor of Painting:  
B.F.A., University of the South; M.F.A., Tyler  
School of Art.

**Edward D. Movitz** Professor of Painting:  
Diploma, School of the Museum of Fine Arts,  
B.S., Tufts College, M.A.T., Harvard Graduate  
School of Education.

**George Nick** Professor of Painting: B.F.A.,  
M.F.A., Yale University.

**Dean Nimmer** Professor of Painting: B.F.A.,  
M.F.A., University of Wisconsin.

### AY 84-85

**Laura Blacklow** Assistant Professor: B.F.A.,  
Boston University; M.F.A., SUNY, Buffalo.

**Sharon Haggins-Dunn** Assistant Professor:  
B.F.A., Boston University; Master of Science in  
Visual Studies, Massachusetts Institute of  
Technology.

**Wladzia McCarthy** Instructor of Painting: B.S.,  
Tufts University; M.F.A., Yale University.

**Benjamin Peterson** Instructor of Painting:  
A.B., North Carolina University; M.F.A., Harford  
Art School - University of Hartford.

**Jo Sandman** Assistant Professor of Painting:  
B.A., Brandeis University; M.A., University of Cal-  
ifornia; M.A.T., Radcliffe College.

**Heiddi Siebel** Assistant Professor of Printmak-  
ing: B.F.A., Rhode Island School of Design; M.F.A.,  
Yale University.

### Media & Performing Arts

**Harris Barron** Professor of Studio Interrelated  
Media: B.F.A., Massachusetts College of Art.

**Erica Beckman** Assistant Professor of Film:  
B.F.A., Washington University; M.F.A., California  
Institute of the Arts.

**Barbara Bosworth** Instructor of Photography:  
B.S., Bowling Green State University; M.F.A.,  
Rochester Institute of Technology.

**Lowry Burgess** Professor of Media: University  
of Pennsylvania (academic work) and Pennsylv-  
ania Academy of Fine Arts (studio work).

**Donald Burgy** Assistant Professor of Studio  
Interrelated Media: B.F.A. Massachusetts College  
of Art; M.F.A., Rutgers University.

**Wilson Chao** Assistant Professor of Video:  
Harvard College.

**Johanna Gill** Associate Professor of Art History:  
A.B., Wellesley College; A.M., Ph.D., Brown Uni-  
versity.

**John Holland** Assistant Professor of Sound and  
Computer Art: Capital University.





**Dawn Kramer** Assistant Professor of Studio Interrelated Media: B.A., Sara Lawrence College.

**Saul Levine** Assistant Professor of Filmmaking: B.A., Clark University; M.F.A., School of the Art Institute of Chicago.

**Abelardo Morell** Assistant Professor of Photography: B.A., Bowdoin College; M.F.A., Yale University.

**Nick Nixon** Associate Professor of Photography: B.A., University of Michigan; M.F.A., University of New Mexico.

#### **AY 84-85**

**Sandra Stark** Instructor of Photography: B.F.A., Rochester Institute of Technology; M.F.A., Tyler School of Art.

**Abigail Child** Assistant Professor of Film: M.F.A. Yale University School of the Arts.

**Dana Moser** Instructor of Media & Performing Arts: M.F.A., Massachusetts College of Art.

**Kate Purdie** Instructor of Media & Performing Arts: S.M., Massachusetts Institute of Technology.



#### **Commonwealth of Massachusetts, Board of Regents of**

##### **Higher Education 1985-1986**

David J. Beaubien, Chair  
Mary Lou Anderson  
Nicholas Boraski  
Gerard F. Doherty, Esquire  
Janet Eisner, SND  
The Honorable J. Jean Fox  
The Honorable Foster Furcolo  
Kathleen Harrington, RSM  
James M. Howell  
Paul Marks  
Hassan Minor, Jr.  
David S. Paresky  
Elizabeth B. Rawlins  
Edward T. Sullivan  
Paul N. Ylvisaker

Chancellor of Higher Education:  
John Duff

#### **Massachusetts College of Art, Board of Trustees 1985-1986**

Philip M. Sullivan, Chair  
Paul McNichols, Vice Chair  
Dr. Morton Godine  
Anne Jackson  
Elma Lewis  
Theresa Raso  
Dr. Selma Rutenburg  
Melinda Simon, Student Trustee  
Thomas J. Wong  
Charles Zraket



# COSTS

## FINANCIAL INFORMATION

### Tuition 1985-1986

full-time undergraduates/Residents of Massachusetts	\$ 960.00/year
full-time undergraduates/New England Regional Student Program	\$1,200.00/year*
full-time undergraduates/out-of-state	\$3,216.00/year
part-time undergraduates & teacher certification/instate	\$ 40.00/credit
Graphic Design Certificate	\$ 55.00/credit
Graduate—M.F.A., M.S.	\$ 80.00/credit
*125% of in-state tuition	

### Fees: 1985-1986

#### Full-time undergraduate students fees per year

Student Activity	\$62	Breakage	\$20
Library	25	Leisure Time Activities	20
Museum Membership	5	Commencement	50
Visiting Artists	15	Orientation (new students)	45
Exhibition	10	Accident Insurance	18
Placement	4	Student Teaching	75
		Lab Fees	\$100-\$130
		<b>Total Fees</b>	<b>\$300-\$400</b>

#### Graduate fees per year

Registration	\$44	Student Center	10
I.D.	2	Student Activity	62
Library	35	Breakage	20
Placement	4	Visiting Artists	15
Leisure Time Activities	20	MS Art Education	50
		Commencement	50
		<b>Total Graduate Fees</b>	<b>\$212-\$312</b>

### Sample Budgets for Full-Time Students (nine months)

	Undergrad. In-state dependent commuter	Undergrad. In-state self- supporting	Undergrad. Out-of-state dependent off-campus	Graduate
Tuition	\$ 960	\$ 960	\$3,216	\$2,400
Fees	\$ 400	\$ 400	\$ 400	\$ 400
Books, Supplies	\$1,260	\$1,260	\$1,260	\$1,260
Room, board, transportation, personal, miscellaneous	\$2,385	\$4,480	\$4,480	\$4,480
<b>Total Estimated Costs</b>	<b>\$5,005</b>	<b>\$7,100</b>	<b>\$9,356</b>	<b>\$8,540</b>



# FINANCIAL AID

## FINANCIAL AID

The Massachusetts College of Art aid program is designed to make it possible for any qualified student to attend our college. Presently, almost seventy percent of our students receive financial assistance totalling more than two million dollars.

A quality college education could be the best investment you will ever make. As with most sound investments, there is time, energy and expense involved. It is important to begin planning now on how to best meet the financial needs of your collegiate education. By taking advantage of the variety of available financial resources, you can choose the college that will best meet your educational goals.

### Application for Financial Aid

#### Procedures

A. All new students must apply and be accepted for admissions by Mass. College of Art in order to qualify for financial assistance.

B. As soon after January 1 as possible, complete and file the Financial Aid Form. Be sure to specify that a copy be sent to Mass. College of Art (code #3516) and, if you're a resident of Massachusetts, to the Mass. Higher Education Board for consideration for a state scholarship. Finally, be sure to check the appropriate space on the form to have your information sent automatically to the Pell Grant program.

C. New transfer students must also submit a financial aid transcript from all previously attended colleges.

D. The financial aid forms are available from high school guidance counselors or from the financial aid office at Mass College of Art. Financial Aid Transcript forms are also available from our financial aid office.

#### Types of Aid

**Pell Grants** are awarded to students enrolled at least half-time in a degree or certificate program who meet certain financial need qualifications. These grants currently range up to \$1,900 per year and do not need to be repaid.

**Supplemental Educational Opportunity Grants (SEOG)** are federal grants awarded by Mass. College of Art. These grants, to a maximum of \$1,000, need not be repaid.

**Mass. College Tuition Remission Grants** are awarded by the college to Massachusetts

residents demonstrating financial need. The maximum grant cannot exceed the cost of tuition.

**Mass. Higher Education Scholarships** are awarded by the Commonwealth to residents demonstrating financial need and *who apply by March 1*.

**Teacher Incentive Grants** are grants sponsored by the Board of Regents, providing up to full tuition and fees scholarships for junior and senior Art Education majors who agree to teach in the public educational system in Massachusetts. To qualify, students must be residents of Massachusetts, enrolled as full-time students, and demonstrate financial need. Application requirements include letters of recommendation and transcripts.

**College Work-Study** is a federally funded program provided to assist students seeking on-campus employment and is determined on the basis of financial need. Efforts are usually made to place a student in a position relevant to his or her major area of study.

The college, through its Career Planning and Placement Office, also provides referrals for a wide variety of part-time jobs off-campus. These jobs are available to all students and financial need is not a factor.

**National Direct Student Loans** are funds available to full-time students demonstrating financial need. These loans vary in amount and are interest free while the student is in school. Repayment begins six months after the student is no longer enrolled.

**Guaranteed Student Loans** are available to students enrolled on at least a half-time basis. These loans are obtained through your local lending institution and are interest free to the student while enrolled. Repayment begins six months after the student is no longer enrolled.

**Parent Loans** are available to parents of dependent college children and in some cases, to independent students. Your lending institution has additional information about this program.

The Student Government Association provides funds for emergency loan purposes, usually repayable within six weeks.



## Notification of Aid Award

Your financial aid award is determined shortly after we have received the results of the Financial Aid Form, provided you have been accepted for admission by the college. It will take three to four weeks from the time you file the Financial Aid Form until the college receives the results.

The financial aid award is usually in the form of a "package" - a combination of grants, loans and employment. The combination will vary according to the student's need and filing status.

There are certain limitations to funds in most cases. Therefore, you will be required to indicate your acceptance of the award within three weeks after notification. If not accepted, funds may be reassigned to other students.

## How Much Will It Cost To Attend Mass. College Of Art?

The primary responsibility for financing your education rests with you and your family. However, you are expected to contribute only what you can reasonably afford. This amount is determined from financial information which you and your family provide on a standardized needs analysis form such as the Financial Aid Form. This "family contribution" is subtracted from the college's costs to determine your "financial need." These college costs will include not only tuition and fees but also an allowance for room and board, supplies, transportation and personal expenses. Tuition costs are determined by the Board of Regents. Other costs are reviewed and adjusted annually to reflect the cost of living as determined by the financial aid office.

## Financial Aid Supplemental Letter

**A.** Your financial aid award is based on the information you provided on your aid application and is subject to change, if your financial situation changes. You must report any changes to the financial aid office, and you may be required to submit tax return information to document your application.

**B.** In awarding aid, we assume you will be enrolled on a full-time basis (12 credits per semester). Your aid may be reduced on a lesser enrollment.

**C.** In order to be eligible to receive financial aid funds at Mass. College of Art, a student must be making satisfactory progress toward the completion of his/her degree in a manner that ensures that his/her degree will be achieved in no more than six years of full-time attendance. A student who is no longer maintaining satisfactory academic progress is no longer entitled to the receipt of aid. In order to be deemed making progress, a student must successfully complete the following number of credits for each year of full-time attendance at Mass. College of Art:

## Academic year completed

(full-time attendance)

1	2	3	4	5	6
Number of credits successfully completed					
15	30	51	72	96	120

Full-time attendance is determined at the end of the add/drop period of each semester. A student's academic progress is measured at the time of his/her application for financial aid and prior to each payment period thereafter.

For part-time students, the following number of credits must be successfully completed for each semester of part-time attendance:

Half-time (6-8 hrs):	3 credits successfully completed
3/4-time (9-11 hrs):	6 credits successfully completed

A student who transfers from another institution is required to achieve the numbers of credits listed only for those years at Mass. College of Art.

**Appeals:** Any student who loses financial aid eligibility because of unsatisfactory academic progress may appeal to the Dean of Undergraduate Studies, or designee, if he/she believes that mitigating circumstances led to the failure to maintain satisfactory academic progress. The appeal must be in writing and be submitted within two weeks of the date the student receives notification of the loss of his/her financial aid eligibility for the next award period. The Dean, or designee, will notify the financial aid office, in writing, of the appeal decision as well as the basis for his decision, to be maintained for audit purposes.

**D.** The college's refund policy is: "A student who registers for classes but withdraws before classes begin will be subject to ninety percent of the costs; by leaving before the start of the second week of classes, eighty percent, etc."

## The refund policy for Title IV aid program is:

$$\frac{\text{Title IV aid - CWS earnings}}{\text{Total financial aid}} = \text{_____}\%$$

Appropriate percentage of Title IV aid is returned to the Title IV programs as Pellgrant (1st), SEOG (2nd) and NDSL (3rd).

**E.** Students must apply for financial aid on an annual basis for the following academic year. Beginning each March, the college attempts to notify each applicant for financial aid of their award for the following academic year. The college continues awarding until all funds are expended.

**F.** All offers of financial aid are contingent upon the availability of appropriate funding. The aid award may change if federal or state funding changes.



# ADMISSIONS

## ADMISSIONS

### Admissions Policy

The Bachelor of Fine Arts degree curriculum is significantly different from other four-year degree programs, and its uniqueness must be reflected in the standards used to make admissions decisions for the professional art college. The studio-based curriculum demands from those who will be successful in the program a convergence of abilities, interest, motivation, and dedication. The standards against which applicants are measured must, then, attempt to gauge abilities and talents in the visual arts and the desire and need to apply these in a meaningful manner.

All applicants to the Massachusetts College of Art are evaluated on both objective and subjective criteria with emphasis on three major areas of review: portfolio, academic records, and personal characteristics. The Massachusetts College of Art subscribes to the Admission Standards established by the Board of Regents of Higher Education in the Commonwealth of Massachusetts (see below). These criteria are used as a measure of academic preparedness for college-level work.

Offers of admission to the College of Art are made to those candidates who demonstrate the combination of visual experiences and interest, intellectual capabilities, and personal qualities that are important for success in the programs of the college. Diversity is viewed as an essential goal for the college community, and differences in age, experience, education, activities, and racial, ethnic and/or cultural backgrounds are valued in admissions decisions.

The Massachusetts College of Art's evaluation criteria for undergraduate applicants are:

1. Evidence of potential and motivation in the visual arts as demonstrated by the portfolio.
2. Evidence of academic abilities and developed strengths in the academic areas, evaluated through the high school record and academic units, class standing, grade-point averages, and SAT scores. Students who do not meet the standards established by the Board of Regents of Higher Education may only qualify for admission consideration under the exemption categories listed below.
3. The student's profile assessed through the statement of purpose, letter of reference, autobiography, and other credentials.

The College of Art receives a large number of transfers to its programs. For such students, evaluations focus on the portfolio, statement, and performance in college programs.

### Components of the Admissions Standards of the Board of Regents of Higher Educations

1. Academic units in a college-preparatory program required of all high school graduates who wish to enter the public four year colleges and universities:

For Entrance in:	1985	1986	1987
<b>English</b> (composition/literature)	3	3	4
<b>Mathematics</b> (algebra, geometry, trigonometry, functions, analysis)	2	2	3
<b>Natural &amp; Physical Science</b> (laboratory courses)	2	2	2
<b>Social Science</b> (including 1 year US history and 1/2 year US government)	2	2	2
<b>Foreign Language</b>	-	(2)	2
<b>Electives</b> (from above areas or Computer Science, Humanities or Visual & Performing Arts)	3	3	3
	12	12-14	16

2. An admissions eligibility index (sliding scale) which relates scores on the Scholastic Aptitude Test with weighted high school class rank.

### Exemptions

The Board of Regents and the Massachusetts College of Art allow the following exemptions to the Admission Standards.

1. Students who graduated from high school more than three years before applying to college and those holding General Education Diplomas are exempted from the high school units requirements and the admissions eligibility index. Such students are evaluated on an individual basis by the College of Art to determine their level of maturity and motivation and potential in the art college curriculum.
2. In 1987, graduates of high schools which have failed to incorporate the prescribed courses into their curricula are eligible for admissions consideration without meeting the course requirements. If accepted and enrolled, such students are required to satisfy minimum high school unit requirements by the time they begin their



second year of full-time study at the college. Students may satisfy these requirements by a. taking a college course in the same area of study as each college preparatory unit not completed in high school; b. earning high school credit in the same area of study by attending summer school or night school; or c. by attaining acceptable scores in the College Level Examination Program.

3. Students graduating from vocational-technical high schools may meet the requirements for two years of foreign languages by a. substituting two years of computer science courses or b. substituting three or four years of technical vocabulary work.

4. Students whose special needs have been identified by means of assessments prescribed by Chapter 766 are exempted from the admissions eligibility index. Such students are individually evaluated and tested to determine whether or not the College of Art is able to assist in their educational development.

5. Certified learning disabled students who demonstrate a language dysfunction that would preclude the learning of a foreign language are exempt from the two-year subject area requirement in foreign language. These students are required to complete the sixteen academic units with two units from the humanities and/or the social sciences in place of the foreign language requirement.

6. Educationally disadvantaged students are exempted from the admissions eligibility index. Any student for whom factors such as low income, limited English proficiency, or discrimination because of race have limited opportunities for adequate preparation for college is considered on an individual basis for admission to the College of Art. For such students, factors such as portfolio, motivation, and personal profile assume a greater weight in admissions decisions.

7. Students transferring into the College of Art after having received an associate degree from a Massachusetts public community college are exempted from the eligibility index.

8. Students who present portfolios that are judged especially superior in demonstrated abilities, motivation, conceptual development, and innovative applications of visual knowledge are exempted from the admissions eligibility index requirements. For such students, the portfolio assumes a greater weight in application review, and deficiencies demonstrated in the academic index review are corrected through special programs and support.

9. Students who have attended high school with limited facilities and programs in the visual arts may qualify for admission even if the application portfolio is not strong. For such students, greater emphasis is placed on the academic indexes, high school units, and personal profile, and weaknesses in the studio areas are corrected through the requirement of pre-college studio art training.

## DEFINITIONS & QUALIFICATIONS

**First-Time Freshman:** If you have not had any formal education beyond high school, you are considered a first-time freshman applicant. Freshmen must be graduates of an accredited high school or the equivalent.

Applicants not holding regular high school diplomas may qualify for admission consideration through presentation of a General Educational Diploma (GED) from their resident state.

**Advanced Transfer:** Students in the Core Program at the Massachusetts College of Art carry 21 semester credits in studio course work. A similar amount of studio credit in major and elective courses is accrued in the sophomore year. If you have been enrolled in an equivalent program at the college level, you may apply for advanced (sophomore or junior) status in a major concentration. The college has a two-year residency requirement, therefore B.F.A. degree candidates are not admitted at above junior level.

**Transfer Freshmen:** If you have been enrolled in any college-level program after secondary school, but do not have sufficient studio preparation for advanced placement, you will be considered a transfer freshman.

**Special Student:** Students with previous undergraduate degrees who wish to enroll in a one or two-semester program of advanced study in one concentration may apply for special student status in the undergraduate program. Such applicants should complete requirements listed for advanced undergraduate transfers.

**Applicants with Previous Degrees:** Because the college is state-funded, students with earned B.F.A. degrees can only be considered for undergraduate admission as special students. Applicants with B.A. or B.S. degrees may apply for undergraduate transfer status as indicated above.

**Graduate Applicants:** Students applying for the M.S. in Art Education programs are expected to hold a baccalaureate degree from an accredited institution and to have a strong studio art background. M.F.A. candidates should have completed an undergraduate program with a B.F.A. or have the equivalent in studio preparation. M.F.A. students are expected to enroll on a full-time basis. M.S. candidates may plan a part or a full-time program.

**Graphic Design Certificate Program:** Candidates for the Design Certificate must have completed a minimum of two prior years (60+ credits) of college before enrollment. Course work for the program may be taken over a period of not more than three years; all courses are taken in the evening.

**Teacher Licensing Program:** The Certificate License is a program designed for students with a bachelor's degree and a minimum of 36 credits in studio art who want a teaching certificate in Massachusetts and 32 other states.



**Full-Time Enrollment:** Students who enroll on a full-time basis carry 33 semester credits per year (30 for graduate students). Most of these courses are scheduled in the daytime hours (8:30 a.m. to 6:30 p.m.).

**Part-Time Enrollment:** Part-time students carry nine or less semester credits each term.

**Professional and Continuing Education Program:** The college offers a full complement of courses through its Continuing Education Program. These courses may be taken on an individual basis, for credit or audit. Students who do not wish to enroll in the certificate or degree programs need only to complete the Continuing Education registration form.

**Foreign Applicants:** Students who are not U.S. citizens or permanent residents may apply only for full-time degree program enrollment beginning in the fall semester. Because of the length of time necessary to process and evaluate credentials from other countries, international students should complete application requirements no later than March 15 of the application year.

Students whose native language is other than English are required to submit scores from the *Test of English as a Foreign Language* (TOEFL). A minimum composite score of 530 or better is required. Exceptions or substitutions for this requirement are not permitted.

Non U.S. citizens who plan to enroll in the college are required to furnish proof of financial support sufficient for the full term of the degree program for which they are applying. Forms for this declaration are sent along with any offer of admission. The college does not have any financial assistance for students who are not citizens or permanent residents of the United States.

## APPLICATION REQUIREMENTS

### Undergraduate Application Requirements

(full and part-time):

1. Complete the Massachusetts College of Art application and send with the appropriate application fee to the Admissions Office, Massachusetts College of Art.
2. Ask your high school guidance office to forward an official copy of your high school transcript to the Admissions Office at the Massachusetts College of Art.
3. Submit scores from the College Board Scholastic Aptitude Test (SAT). If you have not already taken these tests, make arrangements to do so at the next testing date. Information is available in high school guidance offices or write to: Educational Testing Service, Box 2612, Princeton, NY 08540.

Students who have been diagnosed as Learning Disabled and wish exemption from the SAT requirement are to submit the following:

- a. A letter certifying that the student seeking admissions is participating in a legally recog-

nized special educational program governed by an individualized educational plan; students from private/parochial high schools may substitute a letter of certification from an approved professional evaluation center; AND b. documentation, if available, evidencing results of an interdisciplinary team core evaluation; OR c. documentation, if available, evidencing results of any other equivalent testing.

4. All Transfer Applicants: If you have been enrolled in any college or post-secondary institution, arrange to have official copies of all transcripts forwarded to the Mass Art Admissions Office. Copies must be sent directly from each institution you have attended. If you are currently enrolled in a college program, send a listing of the courses not on the transcript that will be completed by the date you plan to enter the college to the Admissions Office.

5. Prepare your portfolio and statement of purpose (see below).

### Graduate and Teacher Certification

#### Application Requirements:

1. Complete the Massachusetts College of Art Application and send with the appropriate application and portfolio review fee to the Admissions Office, Massachusetts College of Art.
2. Have official transcripts from each college you have attended forwarded to the Admissions Office. If you are currently completing your undergraduate program or enrolled in graduate studies elsewhere, send to the Admissions Office a listing of courses not on the transcript that will be completed before expected date of enrollment in Mass Art.
3. Request recommendations from three people who know you and can comment on your qualifications for advanced study. At least one letter should be from an instructor under whom you have studied. All letters of reference should be sent to the Mass Art Admissions Office.
4. Prepare your portfolio (see below).
5. All graduate and teacher certification applicants are required to send a resume and a statement of purpose outlining their specific reasons for wishing to undertake study at the college. Include any honors, activities, achievements, relevant work experience which give evidence of your probable success in the program. With so few openings available each year, there is a critical match between the statement of purpose and faculty and resources available in the college.
6. Selected graduate applicants are invited for interviews. The Admissions Office will contact you regarding interviews or the necessity for additional credentials.

### Graphic Design Certificate Application

#### Requirements:

1. Complete the Massachusetts College of Art Application and send with the appropriate appli-



## Application Requirements

applying as:	first-time freshman	undergraduate transfer	M.S., M.F.A., Teacher Certification	Graphic Design Certificate
required:				
high school transcript	x	x		
SAT score report	x	x		
transcripts from each college attended		x	x	x
listing of current courses		x	x	x
portfolio	x	x	x	x
statement of purpose	x	x	x	x
letters of reference			x	
resume			x	x

Foreign Applicants: note that scores from TOEFL are also required.

cation fee to the Admission Office, Massachusetts College of Art.

2. Have official transcripts from each college attended forwarded to the Admissions Office.
3. Send a written statement of purpose which discusses your previous art experiences and your interest in the Certificate Program.
4. Include a resume of your educational and professional experience.
5. Prepare your portfolio (see below).

### PORTFOLIO

A portfolio demonstrates to the college your background and interests in the visual arts. It should be a collection of your best visual and creative efforts, showing the range and depth of your experiences, the ideas and problems you have explored, the skills you have developed. Concentrate on recent work and rely on your own judgement as to what pieces should be included.

Portfolios are reviewed by faculty from the college and in the case of graduate applicants, faculty and advanced graduate students. If you are applying for freshman status, we look for a combination of knowledge, skills, achievements, and conceptual development required for the Core Program of studies. If you are applying for advanced transfer status, we compare your level of accomplishment to that of enrolled students and judge whether you have the experience, skills, and concepts necessary for advanced studies in your chosen areas of concentration. Portfolios of graduate applicants are expected to demonstrate a depth of study in the visual arts and evidence a strong personal statement. Portfolios of Graphic Design Certificate students are expected to demonstrate basic skills in visual language (drawing, color, design) and to indicate a proclivity for graphic design.

### Portfolio Requirements

**Number:** Your portfolio should contain at least fifteen examples of your work. Portfolios with

less than 15 pieces are considered incomplete and not reviewed for admission.

**How Presented:** We do not offer interviews with portfolios and our storage space for portfolios is extremely limited. Therefore, present your portfolio in slides (35mm, 2"x2"). Send the slides to the Admissions Office in 8 1/2"x11" slide file pages (available in any photography store) along with a written list of descriptions. Label each slide with your name and the number corresponding to the list of descriptions. If more than one slide is used to show a piece (example: anything three-dimensional, preliminary sketches and final work), number the slides in sequence (2a, 2d...). Descriptions should indicate the size, media, date, and project, concept or problem explored.

If your portfolio includes photographic work, copies of your original prints should be submitted rather than slides of your photographs.

**Exceptions:** If your portfolio is not easily presented in slide format or if you find it impossible to get slides of your work, you may present original work. However, we cannot guarantee the safety of original works, and portfolios submitted in this manner are done so at the risk of the applicant. Graduate applicant portfolios must be in slides except as noted.

**Other Presentations:** Creative work in film, video, theatre, literature, music or dance may be included for consideration as part of your portfolio. If you intend to make such an application, you should contact Admissions to make arrangements for any performance or other presentation.

**Return of Portfolios:** If you wish the college to return your slides, enclose a self-addressed, stamped envelope (make sure there is sufficient postage) with your portfolio. Your portfolio may also be picked up in the Admissions Office after you have received notice of your admission decision. It is not possible for the college to mail back original works or portfolios exceeding standard size, and portfolios presented in this manner must be claimed in the Admissions Office. Any portfolio of original work not picked up within one month after review will be disposed of by the college.

### STATEMENT OF PURPOSE

All applicants are required to write a statement of purpose (approximately 500 words) which describes your goals, plans, and interest in pursuing an education in the visual arts. Statements should describe your art work and how you want it to develop, your artistic experiences, achievements, and expectations.

Advanced transfers and graduate students should also indicate the specific reasons for concentrating in the area selected.

Statements should be sent to the Admissions Office along with the application portfolio.

### OTHER PRESENTATIONS

The college does not offer the option of a per-



sonal interview to undergraduate applicants. To replace the interview and allow the Admissions Committee to see you as an individual with particular talents, expertise, and aspirations, every undergraduate applicant is invited to supplement required submissions with other materials. Your additional credentials could be written, visual or audio. Suggestions of content include an autobiography, letters of reference, creative compositions, descriptions of your volunteer or community activities, essays or analyses of books or films or artists or places or people that are particularly meaningful to you. Use your optional presentations as an opportunity for a one-way interview or self-portrait, a chance for you to define yourself and to explain your background, interests, and potential contribution to the Mass Art community.

APPLICATION PROCEDURES

**Undergraduate — Full-Time:** First-time freshmen and transfers without substantial studio preparation (at least 12 semester credits) may apply for admission in the fall semester only. Applications are reviewed on a rolling basis beginning in January; the review process involves studio faculty screening of portfolios and academic faculty examination of transcripts and test scores. This process may take a month from date of completion of all requirements, and, therefore, applicants are encouraged to schedule completion of application well in advance of the date they must learn the admission decision.

Transfers with at least 12 semester credits in studio art courses and 6 credits in academic areas may apply for enrollment in January as well as September. January applications are reviewed in December.

**Undergraduate — Part-Time:** Applicants applying for part-time BFA enrollment may apply for spring, summer, or fall matriculation. Applications are reviewed as outlined above, and notification is within one month of completion.

**MS in Art Education and Teacher Certification:** MS and Teacher Certification applications are reviewed by Art Education faculty within the month following completion deadlines. Qualified applicants are invited to the college for an interview, and admission decisions are made by faculty committee following the interview.

**MFA:** Master of Fine arts candidates are evaluated by faculty and advanced graduate students from the appropriate department(s) in February and March. Exceptional applicants are invited to meet with faculty in March and April. Department recommendations for MFA admissions are brought to the Graduate Admission Committee in April, and candidates are notified prior to May 1.

**Graphic Design Certificate:** Design Certificate applications are reviewed by Design faculty in the month following completion deadlines,

DECISIONS

All degree and certificate program candidates are notified by mail if they have been approved for admission, not approved for admission, or placed on a waiting list. Vacancies in the programs are filled by waitlisted candidates throughout the period preceeding enrollment dates.

ENRICHMENT REQUIREMENT

Applicants who are judged strong candidates for the freshman program on the basis of their portfolios and personal presentations, but whose academic indexes (record and/or testing) indicate deficiencies may be offered admission to the Enrichment Program. For the first year, students enrolling on this basis will carry the full complement of studio course work along with a special Critical Studies course which concentrates on the development of language skills. Enrichment students are allowed up to five years to complete B.F.A. degree requirements.

SUMMER SESSION REQUIREMENT

Applicants who are judged strong candidates for the first year Core Program on the basis of academic and personal credentials but whose portfolios indicate the need for more preparation in studio fundamentals may be offered admission requiring participation in the Freshman Pre-Semester Course.

DEFERRED ADMISSION

Any applicant who is offered admission to the first-year program at the college may defer that offer to the following year. Requests for deferment must be submitted in writing to the Admissions Office by September 1st of the application year.

Students offered admission on a sophomore or junior basis may defer their applications, but will be expected to present a new portfolio for admission review the following year.

Graduate and Certificate students must reapply if they choose not to enroll in the year admission is granted.

Deadlines for Completion of Application Requirements

For matriculation in:	Spring	Summer	Fall
<b>Full-time BFA:</b>			
First-time freshmen	*	*	June 1
Transfers	November 15	*	June 1
Foreign Students	*	*	March 15
<b>Part-time BFA:</b>	December 1	April 1	July 1
<b>MS in Art Education:</b>	November 1	February 1	March 1
<b>Teacher Certification:</b>	November 1	March 1	May 1
<b>MFA:</b>	**	*	February 1
<b>Graphic Design Certificate:</b>	December 1	April 1	June 1

\*not eligible for matriculation in this semester  
\*\* MFA applications are considered for spring semester matriculation in special instances. Interested applicants should contact the Admissions Office for clarification.



## **TUITION DEPOSITS**

Any student accepted for admission to the college must submit a \$50 tuition deposit to hold a place in the class by May 1st or within one month if the offer of admission is made after April 15th.

## **RETURN OF CREDENTIALS**

With the exception of the application portfolio, credentials submitted in support of an application to the college cannot be returned to the applicant.

## **NEW ENGLAND REGIONAL STUDENT PROGRAM**

Students who are legal residents of any one of the other five New England states may be eligible for consideration under the New England Regional Student Program if applying for a program of study not offered in their home state. Qualified students pay reduced tuition rates. Listed below are the majors currently eligible for the NERSP. Contact your guidance counselor or the New England Board of Higher Education for further details.

**Connecticut:** design, filmmaking, art education; **Maine:** design, filmmaking, photography, 3D fine arts, art education; **New Hampshire:** design; **Rhode Island:** design, filmmaking, fine arts, photography, art education; **Vermont:** design, 3D fine arts, art education.

## **TOURS OF THE COLLEGE AND INFORMATION SESSIONS**

Any interested individual is invited to visit the college to participate in a group information session and tour of the facilities. These meetings are designed to give you the opportunity to "interview" the college, to evaluate programs, meet students and faculty, and ask questions of particular significance to you.

Appointments for undergraduate tours and information sessions can be made on most weekdays when the college is in session. Graduate tours are scheduled from November through March on particular days of the week. To schedule an appointment, call the Admissions Office.

## **RULES AND REGULATIONS GOVERNING THE RESIDENCY STATUS OF STUDENTS FOR TUITION PURPOSES**

### **Part 1. Definitions**

1. **Academic Period** — a term or semester in an academic year or a summer session, as prescribed by the Board of Trustees or under their authority.
2. **Continuous Attendance** — enrollment for the normal academic year in each calendar year, or the appropriate portion or portions of such academic year as prescribed by the Board of Trustees or under their authority.

3. **Emancipated Person** — a person who has attained the age of 18 years, or if under 18 years of age, (a) whose parents have entirely surrendered the right to the care, custody and earnings of such person and who no longer are under any legal obligation to support or maintain such person; or (b) a person who is legally married; or (c) a person who has no parent. If none of the aforesaid definitions applies, said person shall be deemed an "unemancipated person."

### **4. Parent**

- a. the person's father and mother, jointly;
- b. if the person's father is deceased, the person's mother; if the person's mother is deceased, the person's father;
- c. if a legal guardian has been appointed by a court having jurisdiction, the legal guardian;
- d. if neither the father nor the mother is living and no legal guardian has been appointed, the person who then stands in loco parentis to the person.
- e. if the father and mother are divorced, separated or unmarried, the parent who has been awarded legal custody of the person; if legal custody has not been awarded, the parent with whom the person lives.

With respect to any adopted student the word "adoptive" should be inserted before the words "father" and "mother" wherever used.

5. **Reside, residency or resident** — shall refer to domicile, i.e., a person's true, fixed and permanent home or place of habitation, where he or she intends to remain permanently or for an indefinite time.

## **Part 2. Classifications**

1. For the purpose of assessing tuition and fees, each student shall be classified as a "Massachusetts resident" or a "Non-Massachusetts resident". A person shall be classified as a Massachusetts resident if he or she (or the parent of an unemancipated student) shall have resided in the Commonwealth of Massachusetts for twelve months immediately preceding the first day of classes of the academic period for which the student enrolls with the intent of making Massachusetts his or her true residency.

*Note:* To be eligible to pay tuition at in-state rates, students must be citizens or permanent residents of the United States.

## **Part 3. Determination of Residency**

### **1. Proof of Residency**

- a. Each case will be decided on the basis of all facts submitted with qualitative rather than quantitative emphasis. No given number of factors is required for residency, since the determination in each case is one of the subjective intention of the person to reside indefinitely in Massachusetts. No single index is decisive. The burden of proof rests on the



student seeking classification as a Massachusetts resident.

- b. The following shall be primary indicia of residency:
  - 1. Residency of parents having custody, within Massachusetts;
  - 2. Certified copies of federal and state income tax returns;
  - 3. Permanent employment in a position not normally filled by a student;
  - 4. Reliance on Massachusetts sources for financial support;
  - 5. Former residency in Massachusetts and maintenance of significant connections there while absent.
- c. The following shall be secondary indicia of residency, to be considered of less weight than the indicia listed above in subsection (b):
  - 1. Birth certificate;
  - 2. Motor vehicle registration and/or operator's license;
  - 3. Voting or registration for voting;
  - 4. Property ownership;
  - 5. Continuous physical presence in Massachusetts during periods when not enrolled as a student;
  - 6. Military home of record;
  - 7. All other material of whatever kind or source which may have a bearing on establishing residency.

## 2. Proof of Emancipation

A student asserting that he or she is an emancipated person shall furnish evidence to support such assertions. Such evidence may include:

- a. Birth certificate or any other legal document that shows place and date of birth;
- b. Legal guardianship papers — court appointment and termination must be submitted;
- c. Statements of the person, his or her parent(s), guardian(s), or others certifying no financial support;
- d. Certified copies of federal and state income tax returns filed by the person and his or her parent(s);
- e. Where none of the foregoing can be provided, an affidavit of the emancipated person in explanation thereof and stating fully the grounds supporting the claim of emancipation.

## 3. Presumptions, etc.

- a. Residency is not acquired by mere physical presence in Massachusetts while the person is carrying on a course of study.
- b. A person having his or her residency elsewhere that in Massachusetts shall not be eligible for classification as a Massachusetts resident for tuition purposes, except as herein provided.

- c. Any person who is registered at the College as a Massachusetts resident shall be eligible for continued classification as a Massachusetts resident for tuition purposes (until attainment of the degree for which he or she is enrolled) during continuous attendance at the institution.
- d. Unless evidence to the contrary appears, it shall be presumed by the approving authority of the College that:
  - 1. The spouse of any person who is classified or is eligible for classification as a "Massachusetts resident" is likewise eligible for classification as a "Massachusetts resident". The provision will not apply in the case of a spouse in the United States on a non-immigration visa.
  - 2. A person who is not a citizen of the United States must meet the same requirements for establishing residency in Massachusetts as are required of a citizen. In addition, a non-citizen must hold the type of visa which permits establishment of Massachusetts residency. Parole refugee status will be considered a type of visa which permits establishment of Massachusetts residency.
- e. A person does not gain or lose in state status solely by reason of his or her presence in any state or country while a member of the Armed Forces of the United States.
- f. Notwithstanding the twelve-month period provided for in section 2.1 above, the following persons shall be presumed to be Massachusetts residents unless the contrary clearly appears; A member of the Armed Forces of the United States who is stationed in Massachusetts on active duty pursuant to military orders, his or her spouse and dependent status.

## Part 4. Reclassification

- 1. Any emancipated student classified as a "Non-Massachusetts resident" who has established a residency in Massachusetts, which residency shall have been of twelve months' duration by the first day of classes of the academic period for which he or she registers, shall be eligible for reclassification as "Massachusetts resident" effective in such academic period.
- 2. Any unemancipated student classified as a "Non-Massachusetts resident" whose parent has established a residency in Massachusetts, which residency shall have been of twelve months' duration by the first day of classes of the academic period for which said student registers, shall be eligible for reclassification as "Massachusetts resident" effective in such academic period.

## Part 5. Appeals

Appeal from a determination denying classification as Massachusetts student shall be initiated by filing a written request with the Chief Student Affairs Officer of this College or his/her

designee specifying the particular grounds for said request.

In any case where the Admissions Office is unable to make an initial determination based on the evidence submitted, the student or applicant may be required to submit a Residency Appeal form before being classified as a resident or a non-resident.

### **Part 6. Penalties of Misrepresentation**

Misrepresentation in or omission from any evidence submitted with respect to any fact, which if correctly or completely stated would be grounds to deny classification as a Massachusetts resident, shall be cause of exclusion or expulsion from or other disciplinary action by the College.

### **APPLICATION INSTRUCTIONS**

Application instructions: The enclosed form is to be used by all applicants to degree (BFA, MFA, MS) or certificate (Teachers Certification, Graphic Design Certificate) programs. Students wishing to register for individual courses through the Continuing Education Program should use that registration form and need not complete this application.

When you fill out this form, be sure to type or print in ink. Answer all questions; use NA (not applicable) for questions that do not pertain to you. The Mass Art Admissions Office will be able to respond to your application more quickly if the information is complete, correct, and readable.

The college is committed to an admissions policy which does not discriminate on the basis of race, color, creed, religion, national origin, sex, age, or handicap. We seek to provide opportunities and experiences for all students on an equal basis and through affirmative action. *Questions number 7, 8, 13 and 14 are optional and are used for summary and reporting purposes to ascertain compliance with the college's affirmative action guidelines only. These answers are not used as a basis for admission or in any discriminatory manner.*

CEEB code numbers are the six-digit number for high schools and the four-digit number for post-secondary institutions established by the College Board. You can learn these numbers from your guidance or transfer office; from your registration for the SAT's; or, for colleges, from the FAF form (CSS uses the identical numbers). Please be sure to list the right number on the application form; incorrect or missing numbers will only delay processing of your Mass Art Application.

Before completing the residency affidavit section, read the statement of rules and regulations governing residency status to determine if you are classified as a Massachusetts resident. If you reside in Massachusetts and are eighteen or more years of age, or under eighteen and married, you must complete part 2 of the affidavit. If you are under eighteen and unmarried and you claim residency status because your parent

or legal guardian resides in Massachusetts, your parent or guardian must complete part 3 of the affidavit. If you claim Massachusetts residency status because your spouse resides in Massachusetts, your spouse must complete part 3. You (or your parent, guardian, or spouse) must sign the appropriate part of the affidavit in the presence of a notary public, who will notarize the affidavit. If you are not classified as a Massachusetts resident, you must sign part 4 of the affidavit. If you are uncertain of your residency status, contact the Office of Student Affairs at the Massachusetts College of Art.

**Send your completed application and the correct fee to:**

Admissions Office  
Massachusetts College of Art  
621 Huntington Avenue  
Boston, MA 02115

### **APPLICATION FEES**

Undergraduate/residents of Massachusetts:	\$10
Undergraduate/non-residents of Massachusetts:	\$40
Teacher Certification/residents of Massachusetts:	\$10
Teacher Certification/non residents of Massachusetts:	\$40
Graphic Design Certificate:	\$35
Graduate (MFA and MS in Art Education):	\$50

**Send a check or money order** for the correct amount made payable to the Massachusetts College of Art. Do not send cash.

**Application fee waiver:** A waiver request will be considered in cases of extreme financial hardship substantiated by a letter from the applicant's guidance counselor, social worker, financial aid officer, or clergy person. This request should accompany the application form.

*Be sure to complete all other application requirements as listed. Applicants are not reviewed for admission until all credentials have been received by the Mass Art Admissions Office.*

**Design:**  
Schafer/LaCasse Design  
**Printing:**  
W.E. Andrews Co.  
**Typesetting:**  
Litho Composition Co.  
**Photography:**  
photos of students  
& faculty:  
Paul Muller  
photos of student  
work:  
Carla Osberg  
Ellen White  
Gary Smoot  
**title page:**  
James Shea  
**contents page:**  
Frank Emery  
**Editors:**  
Ed Movitz  
Virginia Ilfeld  
Kay Ransdell



Residency Affidavit  
Massachusetts College of Art

This page must be completed in all applications. Please read the enclosed statement of rules and regulations governing the residency status of students for tuition purposes.

Note: Concealment of facts or untruthful statements may subject you to denial of admission from the College.

Part 1 (to be completed by all applicants)

Legal Name (Last, First, Middle):				Social Security Number:		
Permanent Address:						
	No.	Street	City	County	State	Zip
Since (Mo./Day/Yr):		Date of Birth:		City and State of Birth:		
Are you a U.S. Citizen?		If not, provide your alien registration number and attach a xeroxed copy of your alien registration card (front and back). If you hold a temporary visa, please indicate the type of visa.			Alien Reg. No.:	
<input type="checkbox"/> Yes <input type="checkbox"/> No					Type of Visa	
Name of Parent or Legal Guardian:				Relationship:		
Parent Permanent Address:				Since:		
		No. and Street	City	County	State	Zip

Part 2 (to be completed by Massachusetts residents 18 or more years of age, or under 18 and married—see instructions)

I (print name)			, being first duly sworn, on my oath say that I am eighteen years of age or older, or under eighteen and married, and that I have read the rules and regulations governing the residency status of students for tuition purposes at Massachusetts College of Art and that pursuant to said rules and regulations I am a resident of the State of Massachusetts. I have continuously resided in the state of Massachusetts since:			
Applicant's Signature:			Date:			
Subscribed and sworn to meet me this		day of	19			
Notary Public		(seal)				
State of		S.S.				
County of						
Commission expires						

Part 3 (to be completed, if appropriate, by the applicant's parent, guardian, or spouse—see instructions)

I (print name)			, being first duly sworn, on my oath say that I am the		
<input type="checkbox"/> father	<input type="checkbox"/> mother	<input type="checkbox"/> guardian	<input type="checkbox"/> spouse	of (print name of applicant)	
I have read the rules and regulations governing the residency status for tuition purposes at Massachusetts College of Art; and that pursuant to said rules and regulations I am a resident of the State of Massachusetts. I have continuously resided in the State of Massachusetts since:					
Signature of Parent, Guardian, or Spouse			Date:		
Subscribed and sworn to before me this		day of	19		
Notary Public		(seal)			
State of		S.S.			
County of					
Commission expires					

Note: If the applicant's parents are divorced or if this affidavit is executed by someone other than a parent of the applicant, the affidavit must be accompanied by satisfactory evidence that the party signing the affidavit is the legal guardian of, or married to, the applicant.

Part 4 (to be completed by applicants who are *not* residents of Massachusetts)

I do not qualify for classification as a Massachusetts resident as defined in the rules and regulations governing the residency status of students for tuition purposes at the Massachusetts College of Art.	Applicant's signature:
	Date:

RESIDENCY

APPLICATION

Please complete both sides according to instructions on page 76. Questions 7, 8, 12 & 13 are optional.

Massachusetts College of Art  
Admissions Office  
621 Huntington Avenue  
Boston, Massachusetts 02115

Application  
For admission to undergraduate and graduate degree  
programs, Teacher Certification, Graphic Design  
Certificate.

1. Legal name in full:

Last or Family

First

Middle

2. Permanent address:

Number & Street

City

County, if Massachusetts

State & Zip code

Area code/Phone Number

3. Present mailing address:

Number & Street

City

State & Zip code

Area code/Phone no.

Last date to use this address

4. Other last name which may appear on credentials:

5. Nickname:

6. Social Security Number:

7\* Sex: ☐ Male ☐ Female

\*7, 8, 12 & 13 are optional

8\* Ethnic Origin: ☐ Foreign National ☐ American Indian or Alaskan Native ☐ Asian or Pacific Islander ☐ Black, not of Hispanic Origin ☐ Cape Verdean ☐ Hispanic, including Mexican, Puerto Rican, Cuban, Central or South American ☐ White, not Hispanic ☐ Other

9. Veteran Status: ☐ Veteran Service branch: Entry date: Separation date:

10. If a legal resident of a New England state other than Massachusetts, are you applying under the New England Regional Student Program? ☐ Yes ☐ No

11. Citizenship: ☐ United States ☐ Other name of country  
If not a U.S. citizen, what type of visa do you now hold?

12\* Birthdate:

13\* Birthplace:

14. Applying as:  
Undergraduates—B.F.A.  
☐ first-time freshman—currently in high school  
☐ first-time freshman—completed high school requirements, never attended college  
☐ first-level transfer freshman—less than 12 transferable studio art credits  
☐ advanced transfer freshman—more than 12 but less than 21 transferable studio art credits  
☐ sophomore transfer—more than 21 but less than 42 transferable studio art credits  
☐ junior transfer—more than 42 transferable studio art credits  
☐ special student  
Certificate  
☐ Teacher Certification Program  
☐ Graphic Design Certificate Program  
Graduate  
☐ M.F.A.  
☐ M.S.

16. Will attend:  
☐ full-time ☐ part-time (not open to M.F.A. applicants)  
17. Will study:  
Freshman applicants: please check the program in which you are most likely to concentrate. Sophomore and junior transfers, all M.F.A. applicants: please indicate your choice of major concentration.  

☐ Art Education  
☐ Art History†  
☐ Design  

☐ architectural design  
☐ fashion design  
☐ graphic design  
☐ illustration  
☐ industrial design

☐ Fine Arts Two-Dimensional  

☐ painting  
☐ printmaking

☐ Fine Arts Three-Dimensional  

☐ ceramics  
☐ fibers  
☐ glass  
☐ metals  
☐ sculpture

☐ Media & Performing Arts  

☐ film  
☐ photography  
☐ interrelated media

†not offered on the graduate level

15. Applying for: ☐ September 198 ☐ January 198 ☐ Summer 198 (not open to full-time B.F.A. or M.F.A. applicants)

18. Housing Intention: ☐ Commuter, living with parents, guardians, relatives. ☐ Wish dormitory arrangements with other local colleges. ☐ Off-campus

19. Do you plan to apply for Financial Aid? ☐ yes ☐ no Date F.A.F. was filed:

20. High School most recently attended:

City & State

CEEB Code No.

Date of graduation

Type of School: ☐ public ☐ parochial ☐ independent ☐ evening high school

21. Post-Secondary: Please list all colleges, universities, technical schools, and any other post-secondary programs attended starting with last attended and working backwards chronologically. Attach a separate list if necessary.

name of college

city & state

CEEB no.

from/to

Degree earned

22. If you have taken or plan to take any of the following tests, indicate date(s) below:

☐ SAT (Scholastic Aptitude Test):

☐ ACH (CEEB Achievement Tests):

☐ CLEP (College Level Examination Program):

☐ AP (Advanced Placement Test):

☐ TOEFL (Test of English as a Foreign Language):

☐ GED (General Education Diploma):

23. Have you previously applied to the Massachusetts College of Art as a degree or certificate applicant?

☐ yes ☐ no If yes, please indicate year and program

24. Have you attended: ☐ Mass Art Saturday Studios: year(s) ☐ Mass Art Continuing Education Program: year(s)

25. Have any of your relatives attended Mass Art? If so, please give name, relationship, and dates attended:

I understand that information about applicants that is furnished to the Massachusetts College of Art will be kept confidential and will only be released to public higher education system personnel authorized by the Massachusetts Board of Regents to receive this information, or to educational agencies and institutions for research study purposes, and I hereby certify that the information furnished on the Application Form is complete and accurate.

Applicant signature

Parent or guardian signature (if applicant is under 18)

Date





Massachusetts College of Art  
621 Huntington Avenue  
Boston, Massachusetts 02115

Nonprofit Org.  
U.S. Postage  
**PAID**  
Boston, MA  
Permit No. 59436









Admissions Office

Massachusetts College of Art

621 Huntington Avenue

Boston, Massachusetts 02115

617-232-1555 ext. 375

TTY: 617-739-1038

The Massachusetts College of Art, in compliance with Titles VI and VII of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973, does not discriminate on the basis of race, color, national origin, religion, sex, age or handicap in any of its policies, procedures, or practices. This nondiscrimination policy covers admission and access to, and treatment and employment in, College programs and activities, including, but not limited to, academic admission, financial aid, educational services, and employment. Inquiries regarding the College's equal opportunity policies may be directed to the Affirmative Action Office. The college is authorized under Federal Law to enroll non-immigrant alien students.

## ADMISSIONS POLICY

The Bachelor of Fine Arts degree curriculum is significantly different from other four-year degree programs, and its uniqueness must be reflected in the standards used to make admissions decisions for the professional art college. The studio-based curriculum demands from those who will be successful in the program a convergence of abilities, interest, motivation, and dedication. The standards against which applicants are measured must, then, attempt to gauge abilities and talents in the visual arts and the desire and need to apply these in a meaningful manner.

All applicants to the Massachusetts College of Art are evaluated on both objective and subjective criteria with emphasis on three major areas of review: portfolio, academic records, and personal characteristics. The Massachusetts College of Art subscribes to the Admission Standards established by the Board of Regents of Higher Education in the Commonwealth of Massachusetts (see below). These criteria are used as a measure of academic preparedness for college-level work.

Offers of admission to the College of Art are made to those candidates who demonstrate the combination of visual experiences and interest, intellectual capabilities, and personal qualities that are important for success in the programs of the College. Diversity is viewed as an essential goal for the college community, and differences in age, experience, education, activities, and racial, ethnic and/or cultural backgrounds are valued in admissions decisions.

The Massachusetts College of Art's evaluation criteria for undergraduate applicants are:

1. Evidence of potential and motivation in the visual arts as demonstrated by the portfolio.
2. Evidence of academic abilities and developed strengths in the academic areas, evaluated through the high school record and academic units, class standing, and SAT scores. Students who do not meet the standards established by the Board of Regents of Higher Education may only qualify for admission consideration under the exemption categories listed below.
3. The student's profile assessed through the statement of purpose, letters of reference, autobiography, and other credentials.

The College of Art receives a large number of transfers to its programs. For such students, evaluations focus on the portfolio, statement, and performance in college programs.

### A. Exemptions

The Board of Regents and the Massachusetts College of Art allow the following exemptions to the Admission Standards.



1. Students who graduated from high school more than three years before applying to college and those holding General Education Diplomas are exempted from the high school unit requirements and the admissions eligibility index. Such students are evaluated on an individual basis by the College of Art to determine their level of maturity and motivation and potential in the art college curriculum.

2. In 1987, graduates of high schools which have failed to incorporate the prescribed courses into their curricula are eligible for admissions consideration without meeting the course requirements. If accepted and enrolled, such students are required to satisfy minimum high school unit requirements by the time they begin their second year of full-time study at the College. Students may satisfy these requirements by a. taking a college course in the same area of study as each college preparatory unit not completed in high school; b. earning high school credit in the same area of study by attending summer school or night school; or c. by attaining acceptable scores in the College Level Examination Program.

3. Students graduating from vocational-technical high schools may meet the requirements for two years of foreign languages by a. substituting two years of computer science courses or b. substituting three or four years of technical vocabulary work.

4. Students whose special needs have been identified by means of assessments prescribed by Chapter 766 are exempted from the admissions eligibility index. Such students are individually evaluated and tested to determine whether or not the College of Art is able to assist in their educational development.

5. Educationally disadvantaged students are exempted from the admissions eligibility index. Any student for whom factors such as low income, limited English proficiency, or discrimination because of race have limited opportunities for adequate preparation for college is considered on an individual basis for admission to the College of Art. For such students, factors such as portfolio, motivation, and personal profile assume a greater weight in admissions decisions.

6. Students transferring into the College of Art after having received an associate degree from a Massachusetts public community college are exempted from the eligibility index.

7. Students who present portfolios that are judged especially superior in demonstrated abilities, motivation, conceptual development, and innovative applications of visual knowledge are exempted from the admissions eligibility index requirements. For such students, the portfolio

assumes a greater weight in application review, and deficiencies demonstrated in the academic index review are corrected through special programs and support.

8. Students who have attended high school with limited facilities and programs in the visual arts may qualify for admission even if the application portfolio is not strong. For such students, greater emphasis is placed on the academic indexes, high school units, and personal profile, and weaknesses in the studio areas are corrected through the requirement of pre-college studio art training.

### Components of the Admissions Standards of the Board of Regents of Higher Education

1. Academic units in a college-preparatory program required of all high school graduates who wish to enter the public four year colleges and universities:

For Entrance in:	1985	1986	1987
<b>English</b> (Composition/Literature)	3	3	4
<b>Mathematics</b> (algebra, geometry, trigonometry, functions, analysis)	2	2	2
<b>Natural &amp; Physical Science</b> (laboratory courses)	2	2	2
<b>Social Science</b> (including 1 year US History and ½ year US Government)	2	2	2
<b>Foreign Language</b>	—	(2)	2
<b>Electives</b> (from above areas or Computer Science, Humanities or Visual & Performing Arts)	3	3	3
	<b>12</b>	<b>12-14</b>	<b>16</b>

2. An admissions eligibility index (sliding scale) which relates scores on the Scholastic Aptitude Test with weighted high school class rank.

## DEFINITIONS & QUALIFICATIONS

---

**First-Time Freshman:** If you have not had any formal education beyond high school, you are considered a first-time freshman applicant. Freshmen must be graduates of an accredited high school or the equivalent.

Applicants not holding regular high school diplomas may qualify for admission consideration through presentation of a General Educational Diploma (GED) from their resident state.

**Advanced Transfer:** Students in the Core Program at the Massachusetts College of Art carry 21 semester credits in studio course work. A similar amount of studio credit in major and elective courses is accrued in the sophomore year. If you have been enrolled in an equivalent program at the college level, you may apply for advanced (sophomore or junior) status in a major concentration. The college has a two-year residency requirement, therefore B.F.A. degree candidates are not admitted at above junior level.

**Transfer Freshmen:** If you have been enrolled in any college-level program after secondary school, but do not have sufficient studio preparation for advanced placement, you will be considered a transfer freshman.

**Graduate Applicants:** Students applying for the M.S. in Art Education programs are expected to hold a baccalaureate degree from an accredited institution and to have a strong studio art background. M.F.A. candidates should have completed an undergraduate program with a B.F.A. or the equivalent in studio preparation. M.F.A. students are expected to enroll on a full-time basis. M.S. candidates may plan a part or a full-time program.

**Graphic Design Certificate Program:** Candidates for the Design Certificate must have completed a minimum of two prior years (60+ credits) of college before enrollment. Course work for the program may be taken over a period of not more than three years; all courses are taken in the evening.

**Teacher Certification Program:** The Certificate License is a fifth year program designed for students with a bachelor's degree and a minimum of 36 credits in studio art who want a teaching certificate in Massachusetts and 32 other states. The program may be completed within one year or taken over a longer period of time.

**Full-time enrollment:** Students who enroll on a full-time basis carry 33 semester credits per year (30 for graduate students). Most of these courses are scheduled in the daytime hours (8:30 a.m. to 6:30 p.m.).

**Part-time enrollment:** Part-time students carry nine or less semester credits each term.

Students applying for the part-time B.F.A. program must have credentials indicating capabilities in verbal expression. For this reason, part-time applicants are required to have an SAT verbal score of above 430 or transfer credit for a course in English Composition with a grade of B or better.

**Professional and Continuing Education Program:** The college offers a full complement of courses through its Continuing Education Program. These courses may be taken on an individual basis, for credit or audit. Students who do not wish to enroll in the certificate or degree programs need only to complete the Continuing Education registration form.

**Foreign Applicants:** Students who are not U.S. citizens may apply only for full-time degree program enrollment beginning in the fall semester. Because of the length of time necessary to process and evaluate credentials from other countries, international students should complete application requirements no later than February 15 of the application year.

Students whose native language is other than English are required to submit scores from the *Test of English as a Foreign Language* (TOEFL). A minimum composite score of 530 or better is required. Exceptions or substitutions for this requirement are not permitted.

Non U.S. citizens who plan to enroll in the college are required to furnish proof of financial support sufficient for the full term of the degree program for which they are applying. Forms for this declaration are sent along with any offer of admission. The college does not have any financial assistance for students who are not citizens or permanent residents of the United States.

## APPLICATION REQUIREMENTS

---

**Undergraduate Application Requirements** (full and part-time): 1. Complete the Massachusetts College of Art application and send with the appropriate application fee to the Admissions Office, Massachusetts College of Art. 2. Ask your high school guidance office to forward an official copy of your high school transcript to the Admissions Office at the Massachusetts College of Art. 3. Submit scores from the **College Board Scholastic Aptitude Test (SAT)**. If you have not already taken these tests, make arrangements to do so at the next testing date. Information is available in high school guidance offices or write to: Educational Testing Service, Box 2612, Princeton, NY 08540.

Students who have been diagnosed as Learning Disabled and wish exemption from the SAT requirement are to submit the following:

- a. A letter certifying that the student seeking admissions is participating in a legally recognized



special educational program governed by an individualized educational plan; students from private/parochial high schools may substitute a letter of certification from an approved professional evaluation center; AND

b. Documentation, if available, evidencing results of an interdisciplinary team core evaluation; OR

c. Documentation, if available, evidencing results of any other equivalent testing.

4. All Transfer Applicants: If you have been enrolled in any college or post-secondary institution, arrange to have official copies of *all* transcripts forwarded to the MassArt Admissions Office. Copies must be sent directly from *each* institution you have attended. If you are currently enrolled in a college program, send a listing of the courses not on the transcript that will be completed by the date you plan to enter the college to the Admissions Office. 5. Prepare your portfolio and statement of purpose (see below).

**Graduate and Teacher Certification Application Requirements:** 1. Complete the Massachusetts College of Art Application and send with the appropriate application and portfolio review fee to the Admissions Office, Massachusetts College of Art. 2. Have official transcripts from *each* college you have attended forwarded to the Admissions Office. If you are currently completing your undergraduate program or enrolled in graduate studies elsewhere, send to the Admissions Office a listing of courses not on the transcript that will be completed before expected

date of enrollment in MassArt. 3. Request recommendations from three people who know you and can comment on your qualifications for graduate study. At least one letter should be from an instructor under whom you have studied. All letters of reference should be sent to the MassArt Admissions Office. 4. Prepare your portfolio (see below).

5. All graduate applicants are required to send a statement of purpose outlining their specific reasons for wishing to undertake graduate study at the college. Include any honors, activities, achievements, relevant work experience which give evidence of your probable success in the program. With so few openings available each year, there is a critical match between the statement of purpose and the faculty and resources available in the college. 6. Selected graduate applicants are invited for interviews. The Admissions Office will contact you regarding interviews or the necessity for additional credentials.

#### Graphic Design Certificate Application

**Requirements:** 1. Complete the Massachusetts College of Art Application and send with the appropriate application fee to the Admissions Office, Massachusetts College of Art. 2. Have official transcripts from *each* college attended forwarded to the Admissions Office. 3. Send a written statement of purpose which discusses your previous art experiences and your interest in the Certificate Program. 4. Include a resume of your educational and professional experience. 5. Prepare your portfolio (see below).

### Application Requirements

applying as:	first-time freshman	undergraduate transfer	MS, M.F.A. Teacher Certification	Graphic Design Certificate
required:				
high school transcript	X	X		
SAT score report	X	X		
Transcripts from each college attended		X	X	X
listing of current courses		X	X	X
portfolio	X	X	X	X
statement of purpose	X	X	X	X
letters of reference			X	
Resume			X	X

Foreign Applicants: note that scores from TOEFL are also required.

## APPLICATION INSTRUCTIONS

Application Instructions: The enclosed form is to be used by all applicants to *degree* (BFA, MFA, MS) or *certificate* (Teachers Certification, Graphic Design Certificate) programs. Students wishing to register for individual courses through the Continuing Education Program should use that registration form and need not complete this application.

When you fill out this form, *be sure to type or print in ink*. Answer all questions; use NA (not applicable) for questions that do not pertain to you. The Mass Art Admissions Office will be able to respond to your application more quickly if the information is complete, correct, and readable.

The college is committed to an admissions policy which does not discriminate on the basis of race, color, creed, religion, national origin, sex, age, or handicap. We seek to provide opportunities and experiences for all students on an equal basis and to insure the concept of equal opportunity through affirmative action. *Questions number 7, 8, 12 and 13 are optional* and are used for summary and reporting purposes to ascertain compliance with the college's affirmative action guidelines only. These answers are not used as a basis for admission or in any discriminatory manner.

**CEEB code numbers** are the six-digit number for high schools and the four-digit number for post-secondary institutions established by the College Board. You can learn these numbers from your guidance or transfer office; from your registration for the SATs; or, for colleges, from the FAF form (CSS uses the identical numbers). Please be sure to list the right number on the application form; incorrect or missing numbers will only delay processing of your Mass Art application.

Before completing the *residency affidavit section*, read the statement of rules and regulations governing residency status to determine if you are classified as a Massachusetts resident. If you reside in Massachusetts and are eighteen or more years of age, or under eighteen and married, you must complete part 2 of the affidavit. If you are under eighteen and unmarried and you claim residency status because your parent or legal guardian resides in Massachusetts, your parent or guardian must complete part 3 of the affidavit. If you claim Massachusetts residency status because your spouse resides in Massachusetts, your spouse must complete part 3. You (or your parent, guardian, or spouse) must sign the appropriate part of the affidavit in the presence of a notary public, who will notarize the affidavit. If you are not classified as a Massachusetts resident, you must sign part 4

of the affidavit. If you are uncertain of your residency status, contact the Office of Student Services at the Massachusetts College of Art.

Send your completed application and the correct fee to:

Admissions Office  
Massachusetts College of Art  
621 Huntington Avenue  
Boston, MA 02115

### Application Fees:

Undergraduate/residents of Massachusetts:	\$10
Undergraduates/non-residents of Massachusetts:	\$40
Teacher Certification/residents of Massachusetts:	\$10
Teacher Certification/non-residents:	\$40
Graphic Design Certificate:	\$35
Graduate (MFA and MS in Art Education):	\$50

**Send a check or money order** for the correct amount made payable to the Massachusetts College of Art. *Do not send cash.*

**Application fee waiver:** A waiver request will be considered in cases of extreme financial hardship substantiated by a letter from the applicant's guidance counselor, social worker, financial aid officer, or clergyperson. This request should accompany the application form.

*Be sure to complete all other application requirements as listed in this Bulletin. Applications are not reviewed for admission until all credentials have been received by the Mass Art Admissions Office.*



## Application

For admission to undergraduate and graduate degree programs, Teacher Certification, Graphic Design Certificate:

1. Legal name in full: _____		Last or Family		First		Middle	
2. Permanent address: _____		Number & Street		City		City County, if Massachusetts	
3. Present mailing address: _____		State & Zip code		Area code/Phone Number			
		Number & Street		City			
		State & Zip code		Area code/Phone no.		Last date to use this address	
4. Other last name which may appear on credentials: _____							
5. Nickname: _____		6. Social Security Number: _____		7. Sex: <input type="checkbox"/> Male <input type="checkbox"/> Female			
8. Ethnic Origin: <input type="checkbox"/> American Indian or Alaskan Native <input type="checkbox"/> Asian or Pacific Islander <input type="checkbox"/> Black, not of Hispanic Origin <input type="checkbox"/> Hispanic, including Mexican, Puerto Rican, Cuban, Central or South American <input type="checkbox"/> White, not Hispanic <input type="checkbox"/> Other <input type="checkbox"/> Foreign National							
9. Veteran Status: <input type="checkbox"/> Veteran		Service branch: _____		Entry date: _____		Separation date: _____	
10. If a legal resident of a New England state other than Massachusetts, are you applying under the New England Regional Student Program? <input type="checkbox"/> Yes <input type="checkbox"/> No							
11. Citizenship: <input type="checkbox"/> United States <input type="checkbox"/> Other		name of country _____					
12. Birthdate: _____		13. Birthplace: _____					
Month _____		Date _____		Year _____		Country _____	
14. Applying as:		16. Will attend:		City _____		State _____	
Undergraduates—B.F.A.		<input type="checkbox"/> full-time <input type="checkbox"/> part-time (not open to M.F.A. applicants)					
<input type="checkbox"/> first-time freshman—currently in high school		17. Will study:					
<input type="checkbox"/> first-time freshman—completed high school requirements, never attended college		Freshman applicants: please check the program in which you are most likely to concentrate. Sophomore and junior transfers, all M.F.A. applicants: please indicate your choice of major concentration.					
<input type="checkbox"/> first-level transfer freshman—less than 12 transferable studio art credits		<input type="checkbox"/> Art Education		<input type="checkbox"/> Fine Arts Two-Dimensional		<input type="checkbox"/> Fine Arts Three-Dimensional	
<input type="checkbox"/> advanced transfer freshman—more than 12 but less than 21 transferable studio art credits		<input type="checkbox"/> Art History*†		<input type="checkbox"/> Design		<input type="checkbox"/> ceramics	
<input type="checkbox"/> sophomore transfer—more than 21 but less than 42 transferable studio art credits		<input type="checkbox"/> Design		<input type="checkbox"/> architectural design *		<input type="checkbox"/> fibers *	
<input type="checkbox"/> junior transfer—more than 42 transferable studio art credits		<input type="checkbox"/> fashion design *		<input type="checkbox"/> graphic design		<input type="checkbox"/> glass	
		<input type="checkbox"/> illustration		<input type="checkbox"/> industrial design *		<input type="checkbox"/> metals	
		<input type="checkbox"/> Fine Arts Two-Dimensional		<input type="checkbox"/> Media & Performing Arts		<input type="checkbox"/> sculpture	
		<input type="checkbox"/> painting		<input type="checkbox"/> film		<input type="checkbox"/> photography *	
		<input type="checkbox"/> printmaking *		<input type="checkbox"/> interrelated media		<input type="checkbox"/> unrelated media	

**Residency Affidavit**  
Massachusetts College of Art

This page must be completed in all applications. Please read the enclosed statement of rules and regulations governing the residency status of students for tuition purposes.

Note: Concealment of facts or untruthful statements may subject you to denial of admission from the College.

**Part 1 (to be completed by all applicants)**

Legal Name (Last, First, Middle): \_\_\_\_\_ Social Security Number: \_\_\_\_\_

Permanent Address: \_\_\_\_\_  
No. \_\_\_\_\_ Street \_\_\_\_\_ City \_\_\_\_\_ County \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Since (Mo./Day/Yr): \_\_\_\_\_ Date of Birth: \_\_\_\_\_ City and State of Birth: \_\_\_\_\_

Are you a U.S. Citizen? \_\_\_\_\_  
☐ Yes ☐ No  
If not, provide your alien registration number and attach a xeroxed copy of your alien registration card (front and back). If you hold a temporary visa, please indicate the type of visa. Alien Reg. No.: \_\_\_\_\_ Type of Visa: \_\_\_\_\_

Name of Parent or Legal Guardian: \_\_\_\_\_ Relationship: \_\_\_\_\_

Parent Permanent Address: \_\_\_\_\_ Since: \_\_\_\_\_  
No. and Street \_\_\_\_\_ City \_\_\_\_\_ County \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**Part 2 (to be completed by Massachusetts residents 18 or more years of age, or under 18 and married—see instructions)**

I (print name) \_\_\_\_\_, being first duly sworn, on my oath say that I am eighteen years of age or older, or under eighteen and married, and that I have read the rules and regulations governing the residency status of students for tuition purposes at Massachusetts College of Art and that pursuant to said rules and regulations I am a resident of the State of Massachusetts.

I have continuously resided in the state of Massachusetts since: \_\_\_\_\_

Applicant's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Subscribed and sworn to meet me this \_\_\_\_\_ day of \_\_\_\_\_ 19 \_\_\_\_\_

Notary Public \_\_\_\_\_ (seal)

State of \_\_\_\_\_ S.S. \_\_\_\_\_

County of \_\_\_\_\_

Commission expires \_\_\_\_\_



**Part 3** (to be completed, if appropriate, by the applicant's parent, guardian, or spouse—see instructions)

I (print name) \_\_\_\_\_, being first duly sworn, on my oath say that I am the  
☐ father ☐ mother ☐ guardian ☐ spouse of (print name of applicant)

I have read the rules and regulations governing the residency status for tuition purposes at Massachusetts College of Art; and that pursuant to said rules and regulations I am a resident of the State of Massachusetts. I have continuously resided in the State of Massachusetts since:

Signature of Parent, Guardian, of Spouse: \_\_\_\_\_ Date: \_\_\_\_\_

Subscribed and sworn to before me this \_\_\_\_\_ day of \_\_\_\_\_ 19\_\_\_\_

Notary Public \_\_\_\_\_ (seal)

State of \_\_\_\_\_ SS. \_\_\_\_\_

County of \_\_\_\_\_

Commission expires \_\_\_\_\_

Note: If the applicant's parents are divorced or if this affidavit is executed by someone other than a parent of the applicant, the affidavit must be accompanied by satisfactory evidence that the party signing the affidavit is the legal guardian of, or married to, the applicant.

**Part 4** (to be completed by applicants who are *not* residents of Massachusetts)

I do not qualify for classification as a Massachusetts resident as defined in the rules and regulations governing the residency status of students for tuition purposes at the Massachusetts College of Art.  
Applicant's signature: \_\_\_\_\_  
Date: \_\_\_\_\_

15. Applying for: ☐ September 198\_\_ ☐ January 198\_\_ ☐ Summer 198\_\_ (not open to full-time B.F.A. or M.F.A. applicants) † not offered on the graduate level

18. Housing Intention: ☐ Commuter, living with parents, guardians, relatives. ☐ Wish dormitory arrangements with other local colleges. ☐ Off-campus

19. Do you plan to apply for Financial Aid? ☐ yes ☐ no Date F.A.F. was filed: \_\_\_\_\_

20. High School most recently attended: \_\_\_\_\_  
Name of School

City & State		CEEB Code No.	Date of graduation
Type of School: <input type="checkbox"/> public <input type="checkbox"/> parochial <input type="checkbox"/> independent			

21. Post-Secondary: Please list all colleges, universities, technical schools, and any other post-secondary programs attended starting with last attended and working backwards chronologically. Attach a separate list if necessary.

name of college	city & state	CEEB no.	from/to	Degree earned
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

22. If you have taken or plan to take any of the following tests, indicate date(s) below:

☐ SAT (Scholastic Aptitude Test): \_\_\_\_\_ ☐ ACH (CEEB Achievement Tests): \_\_\_\_\_

☐ CLEP (College Level Examination Program): \_\_\_\_\_ ☐ AP (Advanced Placement Test): \_\_\_\_\_

☐ TOEFL (Test of English as a Foreign Language): \_\_\_\_\_

23. Have you previously applied to the Massachusetts College of Art as a degree or certificate applicant?

☐ yes ☐ no If yes, please indicate year and program \_\_\_\_\_

24. Have you attended: ☐ Mass Art Saturday Studios: year(s) \_\_\_\_\_ ☐ Mass Art Continuing Education Program: year(s) \_\_\_\_\_

25. Have any of your relatives attended Mass Art? If so, please give name, relationship, and dates attended: \_\_\_\_\_

I understand that information about applicants that is furnished to the Massachusetts College of Art will be kept confidential and will only be released to public higher education system personnel authorized by the Massachusetts Board of Regents to receive this information, or to educational agencies and institutions for research study purposes, and I hereby certify that the information furnished on the Application Form is complete and accurate.

Applicant signature _____	_____
Parent of guardian signature (if applicant is under 18) _____	_____
Date _____	_____



## PORTFOLIO

---

A portfolio demonstrates to the college your background and interests in the visual arts. It should be a collection of your best visual and creative efforts, showing the range and depth of your experiences, the ideas and problems you have explored, the skills you have developed. Concentrate on recent work and rely on your own judgement as to what pieces should be included.

Portfolios are reviewed by faculty from the college and in the case of graduate applicants, faculty and advanced graduate students. If you are applying for freshman status, we look for a combination of knowledge, skills, achievements, and conceptual development required for the Core Program of studies. If you are applying for advanced transfer status, we compare your level of accomplishment to that of enrolled students and judge whether you have the experience, skills, and concepts necessary for advanced studies in your chosen areas of concentration. Portfolios of graduate applicants are expected to demonstrate a depth of study in the visual arts and evidence a strong personal statement. Portfolios of Graphic Design Certificate students are expected to demonstrate basic skills in visual language (drawing, color, design) and to indicate a proclivity for graphic design.

### Portfolio Requirements:

**Number:** Your portfolio should contain *at least fifteen* examples of your work. Portfolios with less than 15 pieces are considered incomplete and not reviewed for admission.

**How Presented:** We do not offer interviews with portfolios and our storage space for portfolios is extremely limited. Therefore, present your portfolio in slides (35mm, 2"×2"). Send the slides to the Admissions Office in 8½"×11" slide file pages (available in any photography store) along with a written list of descriptions. *Label each slide with your name* and the number corresponding to the list of descriptions. If more than one slide is used to show a piece (example: anything three-dimensional, preliminary sketches and final work), number the slides in sequence (2a, 2b. . .). Descriptions should indicate the size, media, date, and project, concept or problem explored.

If your portfolio includes photographic work, copies of your original prints should be submitted rather than slides of your photographs.

**Exceptions:** If your portfolio is not easily presented in slide format or if you find it impossible to get slides of your work, you may present original work. *However*, we cannot guarantee the safety of original works, and portfolios submitted in this manner are done so at the risk of the appli-

cant. Graduate applicant portfolios must be in slides except as noted below.

**Other presentations:** Creative work in film, video, theatre, literature, music or dance may be included for consideration as part of your portfolio. If you intend to make such an application, you should contact Admissions to make arrangements for any performance or other presentation.

**Return of portfolios:** If you wish the college to return your slides, enclose a self-addressed, *stamped* envelope (make sure there is sufficient postage) with your portfolio. Your portfolio may also be picked up in the Admissions Office after you have received notice of your admission decision. It is not possible for the college to mail back original works or portfolios exceeding standard size, and portfolios presented in this manner must be claimed in the Admissions Office. Any portfolio of original work not picked up within one month after review will be disposed of by the college.

## STATEMENT OF PURPOSE

---

All applicants are required to write a statement of purpose (approximately 500 words) which describes your goals, plans, and interest in pursuing an education in the visual arts. Statements should describe your art work and how you want it to develop, your artistic experiences, achievements, and expectations.

Advanced transfers and graduate students should also indicate the specific reasons for concentrating in the area selected.

Statements should be sent to the Admissions Office along with the application portfolio.

## OTHER PRESENTATIONS

---

The college does not offer the option of a personal interview to undergraduate applicants. To replace the interview and allow the Admissions Committee to see you as an individual with particular talents, expertise, and aspirations, every undergraduate applicant is invited to supplement required submissions with other materials. Your additional credentials could be written, visual or audio. Suggestions of content include an autobiography, letters of reference, creative compositions, descriptions of your volunteer or community activities, essays or analyses of books or films or artists or places or people that are particularly meaningful to you. Use your optional presentations as an opportunity for a one-way interview or self-portrait, a chance for you to define yourself and to explain your background, interests, and potential contribution to the MassArt community.

## APPLICATION PROCEDURES

**Undergraduate—Full-Time:** First-time freshmen and transfers without substantial studio preparation (at least 12 semester credits) may apply for admission in the fall semester only. Applications are reviewed on a rolling basis beginning in January; the review process involves studio faculty screening of portfolios and academic faculty examination of transcripts and test scores. This process may take a month from date of completion of all requirements, and, therefore, applicants are encouraged to schedule completion of application well in advance of the date they must learn the admission decision.

Transfers with at least 12 semester credits in studio art courses and 6 credits in academic areas may apply for enrollment in January as well as September. January applications are reviewed in December.

**Undergraduate—Part-Time:** Applicants qualifying for part-time BFA enrollments (see page 2) may apply for spring, summer, or fall matriculation. Applications are reviewed as outlined above, and notification is within one month of completion.

**MS in Art Education and Teacher Certification:** Graduate Art Education applications are reviewed by Art Education faculty within the month following completion deadlines. Qualified applicants are invited to the College for an interview, and admission decisions are made by faculty committee following the interview.

**MFA:** Master of Fine Arts candidates are evaluated by faculty and advanced graduate students from the appropriate department(s) in February and March. Exceptional applicants are invited to meet with faculty in March and April. Department recommendations for MFA admissions are brought to the Graduate Admission Committee in April, and candidates are notified prior to May 1.

**Graphic Design Certificate:** Design Certificate applications are reviewed by Design faculty in the month following completion deadlines.

## DECISIONS

All degree and certificate program candidates are notified by mail if they have been approved for admission, not approved for admission, or placed on a waiting list. Vacancies in the programs are filled by waitlisted candidates throughout the period preceeding enrollment dates.

## Deadlines for Completion of Application Requirements

For matriculation in:	Spring	Summer	Fall
<b>Full-time BFA:</b>			
First-time freshmen	★	★	June 1
Transfers	December 1	★	June 1
Foreign students	★	★	April 1
<b>Part-time BFA:</b>	December 1	April 1	July 1
<b>MS in Art Education:</b>	November 15	February 1	March 1
<b>Teacher Certification:</b>	November 15	March 1	May 1
<b>MFA:</b>	★	★	March 1
<b>Graphic Design Certificate:</b>	December 1	April 1	June 1

★ not eligible for matriculation in this semester



## ENRICHMENT REQUIREMENT

---

Applicants who are judged strong candidates for the freshman program on the basis of their portfolios and personal presentations, but whose academic indexes (record and/or testing) indicate deficiencies may be offered admission to the Enrichment Program. For the first year, students enrolling on this basis will carry the full complement of studio course work along with a special Critical Studies course which concentrates on the development of language skills. Enrichment students are allowed up to five years to complete B.F.A. degree requirements.

## SUMMER SESSION REQUIREMENT

---

Applicants who are judged strong candidates for the first year Core Program on the basis of academic and personal credentials but whose portfolios indicate the need for more preparation in studio fundamentals may be offered admission requiring participation in the Freshman Pre-Semester Course.

## DEFERRED ADMISSION

---

Any applicant who is offered admission to the first-year program at the college may defer that offer to the following year. Requests for deferment must be submitted in writing to the Admissions Office by September 1st of the application year.

Students offered admission on a sophomore or junior basis may defer their applications, but will be expected to present a new portfolio for admission review the following year.

Graduate and Certificate students must reapply if they choose not to enroll in the year admission is granted.

## TUITION DEPOSITS

---

Any student accepted for admission to the college must submit a \$50 tuition deposit to hold a place in the class by May 1st or within one month if the offer of admission is made after April 15th.

## RETURN OF CREDENTIALS

---

With the exception of the application portfolio, credentials submitted in support of an application to the college cannot be returned to the applicant.

## NEW ENGLAND REGIONAL STUDENT PROGRAM

---

Students who are legal residents of any one of the other five New England states may be eligible for consideration under the New England Regional Student Program if applying for a program of study not offered in their home state. Qualified students pay reduced tuition rates. Listed below are the majors currently eligible for the NERSP.

Contact your guidance counselor or the New England Board of Higher Education for further details.

**Connecticut:** Design, Art Education; **Maine:** Design, Filmmaking, Photography, Art Education; **New Hampshire:** Design; **Rhode Island:** Design, Filmmaking, Fine Arts Photography, Art Education; **Vermont:** Art History, Design.

## TOURS OF THE COLLEGE AND INFORMATION SESSIONS

---

Any interested individual is invited to visit the college to participate in a group information session and tour of the facilities. These meetings are designed to give you the opportunity to "interview" the college, to evaluate programs, meet students and faculty, and ask questions of particular significance to you.

Appointments for undergraduate tours and information sessions can be made on most weekdays when the college is in session. Graduate tours are scheduled from November through March on particular days of the week. To schedule an appointment, call the Admissions Office.

## RULES AND REGULATIONS GOVERNING THE RESIDENCY STATUS OF STUDENTS FOR TUITION PURPOSES

---

### Part 1. Definitions

---

1. **Academic Period**—a term or semester in an academic year or a summer session, as prescribed by the Board of Trustees or under their authority.
2. **Continuous Attendance**—enrollment for the normal academic year in each calendar year, or the appropriate portion or portions of such academic year as prescribed by the Board of Trustees or under their authority.
3. **Emancipated Person**—a person who has attained the age of 18 years, or if under 18 years of age, (a) whose parents have entirely surrendered the right to the care, custody and earnings of such person and who no longer are under any legal obligation to support or maintain such person; or (b) a person who is legally married; or (c) a person who has no parent. If none of the aforesaid definitions applies, said person shall be deemed an "unemancipated person."
4. **Parent**
  - a. the person's father and mother, jointly;
  - b. if the person's father is deceased, the person's mother; if the person's mother is deceased, the person's father;
  - c. if a legal guardian has been appointed by a court having jurisdiction, the legal guardian;

- d. if neither the father nor the mother is living and no legal guardian has been appointed, the person who then stands *in loco parentis* to the person.
- e. if the father and mother are divorced, separated or unmarried, the parent who has been awarded legal custody of the person; if legal custody has not been awarded, the parent with whom the person lives.

With respect to any adopted student the word "adoptive" should be inserted before the words "father" and "mother" wherever used.

- 5. **Reside, residency or resident**—shall refer to domicile, i.e., a person's true, fixed and permanent home or place of habitation, where he or she intends to remain permanently or for an indefinite time.

## **Part 2. Classification**

- 1. For the purpose of assessing tuition and fees, each student shall be classified as a "Massachusetts resident" or a "Non-Massachusetts resident." A person shall be classified as a Massachusetts resident if he or she (or the parent of an unemancipated student) shall have resided in the Commonwealth of Massachusetts for twelve months immediately preceding the first day of classes of the academic period for which the student enrolls with the intent of making Massachusetts his or her true residency.

*Note:* To be eligible to pay tuition at in-state rates, students must be citizens or permanent residents of the United States.

## **Part 3. Determination of Residency**

- 1. Proof of Residency
  - a. Each case will be decided on the basis of all facts submitted with qualitative rather than quantitative emphasis. No given number of factors is required for residency, since the determination in each case is one of the subjective intention of the person to reside indefinitely in Massachusetts. No single index is decisive. The burden of proof rests on the student seeking classification as a Massachusetts resident.
  - b. The following shall be primary indicia of residency:
    - 1. Residency of parents having custody, within Massachusetts;
    - 2. Certified copies of federal and state income tax returns;
    - 3. Permanent employment in a position not normally filled by a student;

- 4. Reliance on Massachusetts sources for financial support;
- 5. Former residency in Massachusetts and maintenance of significant connections there while absent.
- c. The following shall be secondary indicia of residency, to be considered of less weight than the indicia listed above in subsection (b):
  - 1. Birth certificate;
  - 2. Motor vehicle registration and/or operator's license;
  - 3. Voting or registration for voting;
  - 4. Property ownership;
  - 5. Continuous physical presence in Massachusetts during periods when not enrolled as a student;
  - 6. Military home of record;
  - 7. All other material of whatever kind or source which may have a bearing on establishing residency.

## **2. Proof of Emancipation**

A student asserting that he or she is an emancipated person shall furnish evidence to support such assertion. Such evidence may include:

- a. Birth certificate or any other legal document that shows place and date of birth;
- b. Legal guardianship papers—court appointment and termination must be submitted;
- c. Statements of the person, his or her parent(s), guardian(s), or others certifying no financial support;
- d. Certified copies of federal and state income tax returns filed by the person and his or her parent(s);
- e. Where none of the foregoing can be provided, an affidavit of the emancipated person in explanation thereof and stating fully the grounds supporting the claim of emancipation.

## **3. Presumptions, etc.**

- a. Residency is not acquired by mere physical presence in Massachusetts while the person is carrying on a course of study.
- b. A person having his or her residency elsewhere than in Massachusetts shall not be eligible for classification as a Massachusetts resident for tuition purposes, except as herein provided.
- c. Any person who is registered at the College as a Massachusetts resident shall be eligible for continued classification as a Massachusetts resident for tuition purposes (until attainment of the degree for which he or she is enrolled) during continuous attendance at the institution.



d. Unless evidence to the contrary appears, it shall be presumed by the approving authority of the College that:

1. The spouse of any person who is classified or is eligible for classification as a "Massachusetts resident" is likewise eligible for classification as a "Massachusetts resident." The provision will not apply in the case of a spouse in the United States on a non-immigration visa.
  2. A person who is not a citizen of the United States must meet the same requirements for establishing residency in Massachusetts as are required of a citizen. In addition, a non-citizen of the United States, if required to hold visa, must hold the type of visa which permits establishment of Massachusetts residency. Parole refugee status will be considered a type of visa which permits establishment of Massachusetts residency.
- e. A person does not gain or lose in state status solely by reason of his or her presence in any state or country while a member of the Armed Forces of the United States.
- f. Notwithstanding the twelve-month period provided for in section 2.1 above, the following persons shall be presumed to be Massachusetts residents unless the contrary clearly appears: A member of the Armed Forces of the United States who is stationed in Massachusetts on active duty pursuant to military orders, his or her spouse and dependent students.

#### **Part 4. Reclassification**

---

1. Any emancipated student classified as a "Non-Massachusetts resident" who has established a residency in Massachusetts, which residency shall have been of twelve months' duration by the first day of classes of the academic period for which he or she registers, shall be eligible for reclassification as a "Massachusetts resident" effective in such academic period.
2. Any unemancipated student classified as a "Non-Massachusetts resident" whose parent has established a residency in Massachusetts, which residency shall have been of twelve months' duration by the first day of classes of the academic period for which said student registers, shall be eligible for reclassification as a "Massachusetts resident" effective in such academic period.

#### **Part 5. Appeals**

---

Appeal from a determination denying classification as a Massachusetts student shall be initiated by filing a written request with the Chief Fiscal Officer of this College or his/her designee specifying the particular grounds for said request.

In any case where the Admissions Office is unable to make an initial determination based on the evidence submitted, the student or applicant may be required to submit a Residency Appeal form before being classified as a resident or a non-resident.

#### **Part 6. Penalties for Misrepresentation**

---

Misrepresentation in or omission from any evidence submitted with respect to any fact, which if correctly or completely stated would be grounds to deny classification as a Massachusetts resident, shall be cause of exclusion or expulsion from or other disciplinary action by the College.

---

Admissions Office  
Massachusetts College of Art  
621 Huntington Avenue  
Boston, Massachusetts 02115

---

---

Non-Profit Org.  
U.S. Postage  
**PAID**  
Boston, MA  
Permit No. 59436

---